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ABSTRACT

This report describes a three-year project at Hampton University (Virginia) to improve the core freshman year curriculum and, ultimately, to improve student learning outcomes. The project involved the development of annual week-long seminars on the teaching of freshman courses in composition, speech, history, and mathematics. Emphasis was on objective specification, syllabus development, and evaluation; basic teaching methodology, methodologies of particular disciplines, and new classroom technology were among the topics covered. Results of the project include an instructionally oriented course development and assessment model, and common course syllabi in all four subject areas, in addition to several others in the Department of English. Appended are: workshop agendas, a journal article, a sample of the course development assessment worksheet, an AAHE Assessment/Continuous Quality Improvement Conference program, workshop schedules, English Department Assessment Data Analysis and Assessment Workshop materials, and a freshman composition syllabus. (CH)

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ED 414 856

CORE-COURSE FACULTY DEVELOPMENT SERIES ON METHODOLOGY

HAMPTON UNIVERSITY
CENTER FOR TEACHING EXCELLENCE
HAMPTON, VA 23668

Grant # P116 B90176

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PARAGRAPH SUMMARY

CORE COURSE FACULTY DEVELOPMENT SEMINAR SERIES ON METHODOLOGY

HAMPTON UNIVERSITY

HAMPTON, VA 23668

The Hampton University Center for Teaching Excellence held a series of week-long faculty development seminars in methods of teaching four subjects basic to general education: composition, speech, history and mathematics. Given at the end of three successive academic years, the seminars were conducted by recognized experts in the respective disciplines and attended by all departmental faculty. Heavy emphasis was placed on objective specification, syllabus development and evaluation--areas in which many post-secondary faculty are not well grounded. The immediate purpose was improved instruction; the effect on student outcomes remains unclear.

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EXECUTIVE SUMMARY

CORE COURSE FACULTY DEVELOPMENT SERIES ON METHODOLOGY

HAMPTON UNIVERSITY

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A. PROJECT OVERVIEW. The project was developed in connection with HU's revision of its general education program and the adoption of a common freshman year. The objective was to provide students a meaningful experience in itself and a solid basis for the major, as opposed to what many faculty and students both saw as a pro forma exercise. However, this renewed focus on general education led us to confront the fact that most faculty are not well grounded in the basics of teaching, still fewer in methods particular to their discipline, and hardly any in the use of the new technology. This problem is particularly evident in basic courses.

To address it, we held a series of faculty development seminars on methods of teaching four subjects: freshman composition, speech, history and mathematics. The week-long seminars took place at the end of the academic year over the course of three years (1990-1992). They were led by recognized experts in their respective subject areas.

The seminars were attended by all full-time faculty, a few "regular" adjuncts, and also certain faculty from related disciplines (for example, the history seminars by individuals from political science). Heavy stress was placed on curricular, course and unit objective specification; course syllabus development; and principles and methods of evaluation. However, relative emphases differed among the seminars on the basis of the particular discipline and instructor-consultant. The immediate purpose was a methodologically sound faculty. The long-term beneficiaries were, of course, their students.

While project outcomes were certainly positive overall, they did not take the form originally envisioned. HU now has a comprehensive, highly integrated approach to program and course development and assessment that incorporates the principles the seminars addressed. This instructionally oriented approach to assessment has received national recognition. Conversely, however, our approach also owes much to the fact that the original project evaluation plan did not work out well for many reasons. Much the same is true for other aspects of the project: some worked extremely well and led to highly positive results; others did not.

B. PURPOSE. Relatively few college instructors are well grounded in basic teaching methodology, still fewer in methods particular to their discipline, and but a relative handful in practical use of new classroom technology. Often they have had little opportunity or incentive to focus on methodology as such. Sometimes they even view the whole subject condescendingly. Frequently too they see basic courses, not as a challenge, but a chore. And yet methodology does make a difference, in itself and also in terms of a concern for the teaching-learning process as such. It seemed obvious, then, that a knowledge of this methodology on the part of every member of a given department would raise the overall quality of instruction in that department. The project was conceived and developed to accomplish this purpose in direct, obvious, straightforward fashion.

In retrospect, it seems clear that the almost elegant simplicity of our design did not take sufficient account of individual and institutional variables. Projects like ours do not take place in a lab setting. They are subject to countless influences, some minor, some major, some positive, others negative. Inevitably, all will affect the eventual outcome.

C. BACKGROUND AND ORIGINS. The project was developed in the context of HU's renewed emphasis on the teaching-learning process and specific focus on general education. The proposal originated in HU's Center for Teaching Excellence, which had been founded at the beginning of that academic year. CTE's activities fell into three closely related areas: program and course development, faculty development and technology. CTE's director and one of its two associate directors were on a special committee convened by the Vice President of Academic Affairs to revise general education. Meanwhile, our early experience at CTE indicated that most HU faculty were far from cutting-edge in terms of teaching methodology. Historically, Hampton's primary emphasis had been the classroom. However, this was a time of transition for the University, and while the teaching load remained four courses a semester, faculty felt under increasing pressure to engage in a full range of professional activities for which they did not have sufficient time. This felt necessity to mediate between the ideal and the actual would prove to be a factor in faculty response to the project itself. At the time the project was conceived, however, it certainly suggested that a comprehensive, structured address to the problem of effective methodology were far more likely to yield significant results than any piecemeal approach possibly could. In sum, the atmosphere seemed well suited for a project like ours. Retrospectively, it seems clear that a project of this nature would be very difficult to carry out in the absence of a unit like CTE specifically charged to conduct professional development activities. Conversely, such a unit often suffers from being peripheral to the main lines of administrative authority and, therefore, responsibility. Our project reflected both the advantages and disadvantages.

D. PROJECT DESCRIPTION. Aristotle believed that rational man needed only to be shown the path of virtue in order to become virtuous himself. Similarly, our key assumption, somewhat baldly put, was that committed professionals needed only to be shown the right way in order for them to do it that way. Thus, the core of the project was the series of faculty development seminars held after spring semester three consecutive years. The instructor-consultants who led the seminars were all nationally recognized individuals selected in consultation with the chairs of the relevant departments--English, Speech, History and Mathematics. We did recognize that such a project as ours could not proceed successfully without departmental input and cooperation. Prior to the seminars, instructor-consultants reviewed syllabi, tests and other materials in order to focus their effort. Two of the three seminars were held during the post-session while faculty remained under contract, which made it possible to require them to attend. Holding the seminars in May gave them an opportunity to incorporate what they learned into their own teaching practice the following fall. Systematic review of course syllabi and exams over the life of the project made it possible to assess its impact on an ongoing basis. This was a basic component of our initial evaluation plan, as were student outcomes. Our experience in this regard strongly supports the need for continuous, built-in evaluation procedures. In our specific case, certainly, the project results would be quite different had we not attempted to implement such procedures. In addition to the seminars, CTE provided a range of activities and services designed to further the objectives of the project: liaison, consultation, workshops and so forth. The first set of seminars was videotaped with a view to their being edited for purposes of new-faculty orientation. When the impracticality of this plan became evident, new-faculty orientation workshops were substituted.

E. PROJECT RESULTS. It seems to be axiomatic that FIPSE projects do not turn out as originally planned, and ours would serve as a casebook illustration. However, the results provide a basis to claim success, at least in terms of FIPSE's "central concern". We now have a program in place that will make it possible to state with considerable precision just what students have learned, what they have not, and why. This instructionally orientated course development and assessment model, the use of which is now mandated in all HU departments, integrates the basic methodological principles the project was intended to get instructors to adopt on an individual basis. The model has already received regional and national recognition through publication and conference presentation. Paradoxically, this happy outcome was catalyzed by an early and progressive awareness that as first conceived, the project might not achieve its final goal--significant improvement in student learning--or even if it did, we would not be able to demonstrate the fact or substantiate the reasons for it. Many factors played a role. Perhaps most important, it became clear that the means to assess student outcomes were simply not adequate. Secondly, our approach was, perhaps somewhat naively, predicated on a certain stability and continuity--individual, departmental, institutional. Also, it probably did not take adequate account of human nature. The further individuals are removed from the central concerns of an enterprise, the less likely they are to prioritize in terms of it. The first of these factors was largely particular to our situation; however, the second and third represent lessons that anyone developing large-scale projects would do well to heed.

F. SUMMARY AND CONCLUSIONS. As originally conceived, this project was characterized by its simple, direct approach to what seemed to be a simple but real problem: the fact that for many reasons most post-secondary faculty are not well grounded in methods of teaching. Assuming that methodology counts, it followed that a systematic address to this lack would upgrade the quality of instruction, most immediately in the four subject areas the project targeted: freshman composition, speech, history and mathematics, and beyond that, in the involved departments generally. A series of post-academic year seminars led by recognized experts appeared particularly well suited to the needs of a busy, stressed faculty. The project's immediate purpose was a methodologically current faculty; the ultimate objective, improved learning outcomes. The project's evaluation design was based on assessment procedures planned or just starting to take shape. For the most part, however, and for various reasons, they did not work out well.

As this became increasingly clear, the difficulties catalyzed development of an instructionally oriented approach to program and course development and assessment that has received considerable national attention. In this sense, the project turned out successfully.

The report cites a number of specific pitfalls that anyone contemplating a similar effort would do well to consider although none calls the project's basic rationale into question. Overall, this experience has heightened our awareness that almost any educational project one can imagine is going to take place, not in a sterile lab situation, but a dynamic and unpredictable context. Almost any problem that a project addresses is itself the product of such a context, and not a single cause or neatly circumscribed set of causes. One knows this in principle. In practice, the temptation to forget is often strong. Yet the prospect of a clean, neat solution to any significant problem in education is probably the siren's call.

FINAL REPORT

CORE COURSE FACULTY DEVELOPMENT SERIES ON METHODOLOGY

(Award #P116 B90176)

HAMPTON UNIVERSITY

HAMPTON, VA 23668

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A. OVERVIEW. The project was developed at HU's newly established Center for Teaching Excellence (CTE) in connection with the University's overall revision of its general education program and adoption of a common freshman year. These changes were aimed at making general education a meaningful experience in itself and also a solid basis for the major, as opposed to what many faculty and students alike saw as a pro forma exercise. Within a larger context, both the establishment of CTE and the address to general education reflected a heightened emphasis on the teaching-learning process and a response to the demand for institutional accountability that became so insistent during the 1980's.

However, this focus on general education, taken together with our early experience at CTE, led us to confront the fact that many faculty are not well grounded in the basics of teaching, still fewer in methods particular to their discipline, and hardly any in the use of new technology. This problem was particularly evident in basic courses such as those that typically make up a general education curriculum. Many factors contributed to this problem, but a major one was lack of real opportunity to learn methodology (often coupled with a certain disdain for the subject as the province of "Educationists"). Too, faculty often did not see the challenge in teaching introductory courses, as opposed to ones close to their areas of specialization.

To address this problem, we held a series of faculty development seminars on methods of teaching four subjects that together would comprise, as then projected, a freshman-year core curriculum: written communication, speech, history and mathematics. Our rationale was straightforward. We felt that methodology does in fact play a crucial role in the teaching-learning process. Therefore, a command of current methodology on the part of all faculty in a given department would necessarily improve the overall quality of instruction in that department.

The week-long seminars took place at the end of the academic year over the course of three years (1990-92). They were led by recognized experts in their respective subject areas, all selected in consultation with the involved departments.

The seminars were attended by all full-time faculty and a few "regular" adjuncts. In order to fill the seminars (to the stipulated fifteen participants each), we also invited faculty from related disciplines (in the case of history, for example, individuals from sociology and political science). Heavy stress was placed on topics such as curricular, course and unit objective specification; course syllabus development; and principles and methods of evaluation. Instructor-consultants were sent syllabi, tests and related materials well before the seminars in order to help them prepare. However, relative emphases differed among the seminars on the basis of the particular discipline and instructor-consultant.

The immediate objective of the project was a methodologically cutting-edge faculty in the four departments. The long-term beneficiaries would of course be their students. Therefore, our evaluation design took both into account.

While project outcomes were positive overall, they did not take the form originally envisioned. Faculty response to the seminars themselves was almost uniformly enthusiastic, but for a variety of reasons, the follow-up was uneven. However, committees from each department developed and adopted common syllabi for the subjects in question. The attempt was made to structure these syllabi in terms of principles the seminars emphasized, thus addressing a major project objective.

It also became increasingly apparent that the planned outcomes assessment procedures were not going to work out in practice. However, this awareness led to the design of a comprehensive, highly integrated approach to program and course development and assessment. This instructionally oriented approach has already received significant national attention. It has been institutionalized at Hampton and is mandated for use in every department.

We continue to regard the project's rationale as fundamentally sound, and on balance the project itself turned out well, if not as anticipated. However, our experience provides important lessons for anyone contemplating a large-scale faculty development effort or, for that matter, any major educational project.

B. PURPOSE. Our project's immediate purpose was a methodologically state-of-the-art faculty in four departments key to our anticipated common freshman year: English, Speech, History and Mathematics. Our rationale was based on a set of assumptions that included the following:

- Methodology plays a crucial role in the teaching-learning process.
- A substantial body of data exists concerning the effectiveness of certain methods and procedures employed in every discipline to obtain specific learning outcomes and to measure those outcomes.
- New educational technology is playing an increasingly important role in that methodology.
- A knowledge of this methodology on the part of everyone in a given department would have a positive impact on the overall quality of instruction in that department.

As we put it in our original proposal, "the success of the common freshman year is vitally dependent upon the effective integration of clear, measurable objectives, well focused methodology and valid outcomes assessment. To that end, knowledgeable, well trained and thoroughly committed faculty are critical." This was true in regard to individual and departmental development of the particular courses that would comprise the core curriculum as well as their effective instruction following that development.

Our problem, as we then saw it, lay in the fact that relatively few college instructors are well grounded in basic teaching methodology; still fewer in methods particular to their discipline; and hardly any in effective use of new technology. Any number of factors contribute to this situation, including lack of opportunity within the context of their own formal education, the perception (not without some basis) that teaching is less important to professional advancement than other professional activities, and even a certain contemptuous dismissal of anything redolent of "education" as such. (Compare FIPSE's frequent pleas to "avoid educational jargon.") Very frequently, instructors are also inclined to discount whatever introductory courses they find themselves obliged to teach, preferring instead to give their best effort to advanced courses closer to their own areas of specialization. To judge from the literature. this tendency has been a significant factor in the countless different attempts to make general education meaningful in recent years. In some considerable measure, then, the problem has to do with attitude, a fact that we recognized in principle but perhaps did not address sufficiently in practice. Many faculty had already demonstrated an eagerness to take advantage of the opportunity that CTE represented to upgrade their teaching skills. Their professional commitment was obvious.

Accordingly, as we developed an approach to the problem as we saw it, our emphasis fell rather more heavily on the "what" than the "why".

Very frequently, for example, course syllabi included little more than dates for readings and exams. To the extent they were present at all, objectives were general and process-oriented. It was difficult at best to form any clear idea of what students were intended to take from courses. Tests and examinations were correspondingly problematical, in themselves and in relation to syllabi. What one did not normally find was any evidence of the effective integration of objectives, methods and outcomes assessment referred to above. This apparent lack of methodological basics suggested by scrutiny of syllabi and tests was reinforced by interaction with faculty at CTE.

Another, related source of concern was the failure of most faculty to take advantage of the potential of educational technology, notwithstanding available facilities and any number of administrative efforts that had been made to encourage its use. It seemed clear that the computer was destined to have a greater impact on education than any innovation since the printing press (although the continuing popularity of the lecture as an instructional method somewhat qualifies that earlier impact). We felt that the faculty's reluctance to embrace technology resulted largely from lack of acquaintance with its practical uses in their particular discipline. Any meaningful address to methodology would then need to include that component.

As already indicated, in our enthusiasm we formulated both the problem and our address to it rather idealistically and also rather simplistically. A retrospective and more cold-eyed appraisal strongly suggests that any impetus for change needs to rest most immediately in the unit to which involved individuals are responsible administratively. At very least, accountability must rest there. Within any institution, emphases shift, priorities change. Commitment in principle often yields to practical exigency. Translated into concrete terms, success is far more likely, all other things being equal, if a project originates and remains based in whatever unit(s) it concerns most directly.

C. BACKGROUND AND ORIGINS. During the 1980's institutions became increasingly conscious of the need to demonstrate that they were in fact teaching their students something. As the demand for accountability grew and the assessment movement gathered momentum, renewed emphasis fell on the teaching-learning process. Hampton was no exception to this tendency. The 1980's also saw much and varied address to general education. Gened has always been a problematical area, and was becoming even more so as a result of the demand for assessment and accountability, in addition to the usual ideological and political conflicts. Again, Hampton was no exception.

Our project originated in HU's Center for Teaching Excellence, founded at the beginning of that academic year (1988-89) in response to increased concern for the classroom. That fall the Vice President for Academic Affairs had convened a special committee to recommend revision of the current general education program in terms of a core curriculum and common freshman year. CTE's Director was a member of that committee, as was the Associate Director who developed this project.

As a faculty-oriented professional development center, CTE's activities fell into three closely related areas: program and course development, faculty development and technology. At that time assessment was not a CTE charge, except on an individual instructor/course basis as requested. However, our experience that year strongly indicated that most HU faculty were far from knowledgeable, either in regard to assessment or to other aspects of methodology. In certain respects, this was paradoxical. Historically, Hampton had always been a teaching institution, and through the late 1970's its primary focus remained the classroom, with relatively little emphasis on other professional activity. However, under the leadership of a dynamic president, the 1980's saw a marked change in its institutional character, and in 1986 Hampton declared itself a university. Enrollment had risen significantly, as had freshman SAT scores. Faculty had grown. The teaching load remained (and remains) four courses a semester, however, with a fifth course a possibility if the four did not total at least eighty students. Chairs received (and receive) one release course. In this time of transition, faculty sensed increasing pressure to engage in a full range of professional pursuits, regardless of whether they planned to make a career at

Hampton or eventually seek out opportunities elsewhere. More demanding standards for promotion and tenure reinforced this perception on their part, as did criteria for salary increments. Consequently, many faculty felt that they did not have nearly sufficient time to do full justice to their various commitments. Their perceived need to mediate between the ideal and the actual would prove to be a factor in their response to the project as well. At the time the project was conceived, however, faculty attitude, as well as other considerations, strongly suggested that a comprehensive, structured and focused address to the use of effective methodology were far more likely to yield significant results than one chiefly dependent upon individual initiative.

Notwithstanding their work load, faculty appeared eager to learn more effective methods of instruction. Early on in its first semester, CTE conducted a needs assessment survey of seventy representative faculty members. To quote from the summary of the results, respondents indicated that "the Center should conduct seminars and workshops in the following priority: 1) instructional strategies (well above all others), 2) Curriculum development and assessment tied but were well below the first. There is unanimous interest in the Center sponsoring an annual conference on teaching excellence. . . ." Asked to rank a wide range of resources, they put books on instructional methods in a dead heat for first place with innovative instructional equipment. The VPAA-sponsored January faculty institute prior to the submission of our full proposal consisted in a series of workshops on aspects of methodology and outcomes assessment. All HU faculty were required to attend at least two sessions. Their evaluation was highly positive. In sum, then, with regard to both administration and faculty, the atmosphere seemed right for a project such as ours.

At the time, CTE also appeared ideally suited to administer the project. Indeed, a project of this nature would be extremely difficult to carry out in the absence of a unit like CTE, specifically charged to conduct professional development activities. Facilities, resources, personnel, expertise and any number of other factors support the practical need. Conversely, however, such a unit will almost inevitably suffer from being peripheral to the main lines of administrative authority and, therefore, responsibility to authority. They respond to priorities, but normally do not define them, and almost never for other individuals or units. Therefore, a unit like CTE can find itself at a disadvantage in carrying out a project that requires a high degree of collaboration with other units, especially to the extent that those units find themselves highly stressed to meet responsibilities that follow from the direct flow of administrative authority. This is particularly true in the absence of a continuity of leadership in the units in question.

D, PROJECT DESCRIPTION. Expressed somewhat simplistically, Aristotle held that rational man needed only to be shown the path of virtue in order then to become virtuous himself. Similarly, our key assumption was that committed professionals needed only to be shown the right way in order to do it that way. The core of the project was the series of faculty development seminars to be held during the post-session at the end of spring semester three successive years. The instructor-consultants who led the seminars were all nationally recognized individuals selected in consultation with the relevant departments--English, Speech, History and Mathematics. We realized that by its very nature a project like ours could not proceed successfully without a high degree of departmental input and cooperation. It was necessary, for example, to provide all instructor-consultants with copies of recent syllabi, tests and other materials well before the seminars in order for them to focus their efforts.

The instructor-consultant in English was Pulitzer Prize winning writer Donald Murray. Mr. Murray served all three years, during which time he developed a high degree of rapport with department, individually as well as collectively. (Mr. Murray's resume and those of the other instructor-consultants were submitted as appendices to the first or second annual reports.) In Speech the instructor-consultant was University of Kentucky Professor James Applegate, who likewise returned a second and third year. Dr. Applegate received highest possible praise from virtually everyone who participated in his seminars. In Math, however, it proved difficult to find an appropriate instructor-consultant able to make the necessary commitment. Therefore, the first year saw responsibility divided between Dr. JoAnn Lutz, of the North Carolina School of Science and Mathematics (of the University of North Carolina) and Duke University Professor David Smith. Although many participants indicated their satisfaction with both, a number of factors led us to invite Professor Bostwick Wyman of Ohio State University to do the second and third set of seminars. The HU Department of Mathematics had developed a close working relationship with its counterpart at Ohio State, and our project seemed to represent a natural extension of that relationship. Moreover, Professor Wyman was particularly well qualified in CAI, an important project concern. The instructor-consultant in History the first two years was Dr. Thelma Spencer, formerly with ETS in Princeton, N.J. and then head of her own consulting firm. It was not possible for Dr. Spencer to return the final year. In her stead, the seminar was conducted by Mrs. Eleanor A. Lynch, who brought a background that included scores of workshops and consultantships in program, course and test development and related areas.

The first seminar series was integrated into the Vice President for Academic Affairs' SALT (Special Academic Leadership Training) Institute, the theme of which was "Curriculum for the 1990's." As a follow-up that summer, the VPAA initiated a project in which faculty teams comprised of key participants in the FIPSE project seminars developed common course syllabi and exams intended to reflect the criteria stressed in the seminars. The director of the FIPSE Project was given oversight of this effort, which included Speech 103, History 105, 106 and 107, and Math 109 and 110--that is, those courses on which the FIPSE Project was focused. The completion and adoption of those common syllabi the following fall moved the project that much closer to satisfying one of its major objectives. (Copies of these syllabi were submitted as appendices to the second annual report.)

The following spring (April 1991), the ACT-COMP test was administered to the entire sophomore class (as opposed to a randomly selected twenty-five percent as originally planned, but also and unhappily a year later). The ACT-COMP was intended to provide the primary basis for assessment of the general education program overall, and also those areas of the program immediately relevant to our project.

Prior to the second set of seminars, the instructor-consultants were sent the new common syllabi, which, as noted in our second annual report, represented a quantum improvement over the individual syllabi previously employed. Due to other administrative priorities, the seminars themselves, with the exception of History, were held a week later than first year, by which time faculty were no longer under contract. Consequently, a number of individuals choose not to participate. As before though to a greater extent, the extra places were taken by faculty from other departments. This had the benefit of broader dissemination, but at the cost of somewhat vitiating the effect in term of the project's original design.

The second year Dr. Spencer, the History instructor-consultant, also participated in the Vice President for Academic Affairs' annual Special Academic Leadership Training Institute, a two-day retreat during which chairpersons and deans addressed themselves to various aspects of the instructional program. Her role there represented another effort on the part of the administration to broaden the project's impact. As noted in the second annual report, deans, directors and chairs are not ex officio more current than regular faculty on the subject of methodology, and we saw much to gain from re-acquainting them with certain classroom basics and their relationship to larger administrative issues.

We did not attempt to videotape the second set of seminars, as the results of our attempt the first year demonstrated the gross impracticality of using the edited tapes for new-faculty orientation and development as originally projected. As stated in the second annual report, "regardless of how good a seminar might be in the moment one actually experiences it, that moment is not readily preserved on film. The quality of the experience is very different." Instead we initiated a new-faculty seminar series held weekly over the course of the academic year to familiarize faculty with the subjects the seminars addressed.

That second summer FIPSE also allowed us to support an English curriculum assessment workshop based largely on principles developed in the seminars. The workshop reflected our growing awareness that assessment was actually central to the project's final objective, and not just the means to determine whether or not it had been achieved.

In effect, we had begun to question whether the project could hope to satisfy all the expectations originally held out for it; especially as it had led us to re-define the relationship between program and course development, methodology, and assessment--as it existed and as we would like it to be. This process led to CTE's instructionally oriented program and course development/assessment model as well as our Assessment Facilitator Program designed to implement the model in every department of the University.

The final set of seminars was held in May 1992, now again during the post-session, however, while faculty remained under contract. As was true of the previous seminars, faculty response was highly positive. The schedule of post-session activities of which the FIPSE seminars were part reflects the shift of emphasis to assessment as such. (See Appendix A.)

In order to pursue the objectives of the project, CTE provided a range of activities and services: liaison, consultation, workshops, technical assistance. The administration was strongly supportive in both resources and encouragement.

PROJECT RESULTS. It would seem to be axiomatic that FIPSE projects do not turn out quite as originally planned, and ours could probably serve as a casebook illustration. This did not come as a sudden surprise; our second annual report refers to projects like outs having the potential "to assume a life of their own, so that both processes and results can take different forms from those originally anticipated." However, the results do provide the basis for a qualified claim on success, at least in terms of FIPSE's "central concern". Hampton is putting into place a program that allows us to state with considerable precision just what students are supposed to learn, how they are supposed to learn it, what in fact they have learned, what they have not, and exactly where the teaching-learning process broke down. This instructionally oriented course development and assessment model, the use of which is now mandated in all HU departments, integrates the basic methodological principles the project was intended to get instructors to adopt on an individual basis.

The model employs curriculum matrices to define increasingly specific, outcomes-oriented objectives together with means of assessment at all levels, from departmental or program down to individual units within courses and the specific learning activities designed to achieve the objectives. By tracing the results of assessment at any level back through the matrices to those learning activities, it is possible to pinpoint what is working and where change is needed. Thus, assessment becomes an intrinsic part of the teaching-learning process, and not just the means to pass judgment on that process. The model and the computer program designed to facilitate its use have already received extensive national exposure through conference presentation and publication, and we have received over eighty requests from other institutions for more information. (See, for example, Appendix B, an article in the May-June Assessment

Update that gives an overview of our model. Appendix C provides a detailed example. The model and the computer program being developed to facilitate its use were, for example, the subject of three presentations at the June AAEE Assessment/Continuous Quality Improvement Conference in Chicago, the program for which is Appendix D.)

Paradoxically, this happy outcome was catalyzed by an early and progressive awareness that as originally conceived, the project might not achieve its ultimate goal--significant improvement in student learning outcomes--or more significantly, that even if it did, we would not be able to demonstrate the fact or substantiate the reasons for it.

Many factors played a role. Perhaps the most important was our evaluation design itself, which looked fine in theory, but did not hold up at all well in practice. Again, many factors contributed. The means to assess student outcomes did not prove adequate. The ACT-COMP was slated to play a lead role in Hampton's overall response to the accountability mandate. It seemed possible to correlate its various sections with discrete areas of our general education program. Results would have the credibility afforded by national norms. In terms of our project, the ACT-COMP would provide outcomes data for all four subject areas. Scores on the first test were to establish a benchmark to measure subsequent ones against. However, as noted above, administrative difficulties resulted in that first test being given a year later than originally intended, and to the entire sophomore class, as it were, by default, because of practical problems posed in administering it to a representative twenty-five percent. However, the inconsistent and indecisive results of the test, taken together with the problems and expense associated with its administration, led to the decision to abandon it. In this respect, HU's dissatisfaction with national tests for assessment purposes parallels the experience of many other institutions.

The HU Department of English developed an assessment plan for its freshman composition program based on the holistic scoring technique employed by ETS, for which a number of HU faculty served as readers. On arriving at HU, freshmen wrote a theme that was then graded holistically by two English faculty using a scoring guide numbered from one to six. A discrepancy of more than one was resolved by a third reader. The results were used for placement, but also, in the case of students who entered the regular two-semester sequence, as a basis for comparison with the scores on a similar theme that served as a final exam at the end of the sequence. The procedure was highly labor-intensive, but we felt that it would yield genuinely meaningful data. It did not. Indeed, it would not have served to demonstrate convincingly that students had learned anything at all for their two semester in Freshman English. Despite ongoing refinement of the process, the difference at the end of three years was statistically negligible, for reasons that remain far from completely clear. (See Appendix E, the analysis of that data.) One factor, we think, is the higher expectation faculty brought to scoring the final exam, despite orientation efforts designed to get them to hold to the same standard as they brought to the diagnostic test. However, there were many other possible contributors, such as different test conditions and, perhaps most significantly, differences in the ability of individual faculty to score to a common standard. (Appendix F is the report of the English assessment workshop which the analysis catalyzed [and FIPSE supported]. Appendix G is the common syllabus--less sample themes--now in use for English 101-102 Written Composition.)

Early approaches to assessment--projected or actually attempted--in other departments were correspondingly unsuccessful in terms of generating the kind of quantifiable data that we had expected to use to help evaluate this project. Again, the reasons were many and varied. On a positive note, the progressive implications of this experience certainly contributed significantly to development of what we regard as a far more intrinsically valid approach to assessment.

Our evaluation design (and to a certain extent, the rationale for the project itself) was also predicated on a certain stability and continuity--individual, departmental, institutional. However, recent years have seen a high degree of faculty turnover in the four affected departments. In three of the four, the chairs have changed. The fourth, Speech, never did become part of the freshman core as administrative considerations dictated it be postponed to the sophomore year. The department has been consolidated with the Department of Art, the remnants of the Department of Music and the dance program formerly housed in Physical Education--this as the result of a comprehensive strategic planning initiative and a revised mission that now identifies Hampton as "a scientific and professional school with a strong liberal arts underpinning". The life of the project also saw changes in the administrative structure of the University, the chief academic officer, the dean of the school that houses three of the four involved departments and also, twice, the director of the project itself. Inevitably, perhaps, this flux also affected project routines, which were dependent on timely completion and submission of materials. To that extent, we also did not take adequate account of human nature. In the moment, for example, faculty response to the seminars was almost uniformly positive. However, the further individuals are removed from the central concerns of an enterprise, the less likely they are to prioritize in terms of that enterprise, particularly when they are stressed from other directions. These experiences represent lessons that anyone developing large-scale projects slated to run over several years would do well to heed.

F. SUMMARY AND CONCLUSIONS. As originally conceived, this project was characterized by its simple, direct approach to what seemed to be a simple but real and significant problem: the fact that most post-secondary faculty are not well grounded in methods of teaching. Frequently, this lack of knowledge is accompanied by a certain disdain for methodology as such. Also, relatively few faculty incline to give their best effort to introductory courses, as it were, saving themselves instead for advanced courses in their specialization. We took it for a given that methodology counts; that some instructional approaches are far more likely get good results than others. It also seemed probable that just an instructor's heightened awareness of the teaching-learning process as such would translate into improved student outcomes. It followed, then, that a systematic address to the need for improved methodology would upgrade the quality of instruction.

Most immediately we were interested in four subject areas expected to comprise a freshman core curriculum: freshman composition, speech, history and mathematics although we also felt that whatever effort was made would also have an impact on all courses taught in the involved departments. A series of post-academic-year seminars led by recognized experts in the respective disciplines appeared particularly well suited to the needs of a busy, stressed faculty. Realistically speaking, we knew it was necessary to provide a clearly defined structure for them to acquire the knowledge and skills they needed; they were unlikely to do it on their own. Our immediate focus, then, was faculty; the ultimate beneficiaries would of course be their students.

So far as student outcomes were concerned, the project's evaluation design was based largely on assessment procedures planned or just starting to take shape. In essence, we were trying to do two things at once that were each challenging in their own right, and the more so for their relationship to one another. The previous section detailed some of the problems with assessment that developed over the life of the project. In sum, they represented early efforts to get a handle on the assessment process, and the handle proved far more slippery than anticipated. It also became evident that while response to the seminars as such was extremely positive (though not without with some exception), individual departmental and faculty follow-up was inconsistent.

In three of the four subjects, however, key seminar participants developed common course syllabi and evaluation methods based on their seminar experience. This VPAA initiative satisfied an important project objective. The following summer a similar effort by the Department of English resulted in common syllabi, not just in freshman composition, but a number of other multi-section courses as well.

Notwithstanding these successes, the difficulties were sufficient to make clear the need for a more comprehensive approach to program and course development and assessment, one that would make assessment an integral part of the teaching-learning process and not just a means to pass judgment on the process. Our present model satisfies that important criterion. With the completion of a three-year program at CTE, it will be in use in all HU departments. Both the model and the computer program developed to facilitate its use have been widely publicized. And both owe much to our experience with the project. This represents one important respect in which the project turned out successfully.

The report has already cited a number of pitfalls that anyone contemplating a similar effort would do well to consider. One is basing such a project too far outside constituted lines of administrative authority, which leaves the project dependent on individuals' good intentions, rather than direct responsibilities. This is particularly risky when direct responsibilities are many and individuals are faced with the need to prioritize. Another mistake to avoid is incorporation of too many hypotheses into a project, whether consciously or otherwise. This is especially true to whatever extent they are dependent on one another. Our explicit hypothesis, for example, was that upgrading faculty knowledge of methodology would translate into improved student outcomes. However, we took it as a given that the various assessment methods in planning or developmental stages were sound, and when they proved otherwise, we were left without the data necessary to meaningfully substantiate their effect on outcomes. In retrospect, of course, it is clear that proven means of assessment should have on line to start with, and the outcomes they had already yielded available to serve as benchmarks to measure the effects of the project against. Probably the most dangerous mistake, however, is failure to take into sufficient account the dynamic character of individuals, units, institutions. Life is change. In this context, the basic question needs to be "What if . . . ?" Overall, this experience has heightened our awareness that almost any educational project one can imagine takes place, not in a sterile lab situation, but a fluid and unpredictable real world. Almost any problem that a project addresses is itself the product of such a context, and not a single cause or a neatly circumscribed set of causes. One knows this in principle. In practice, the temptation to forget is often strong. However, the prospect of a clean, neat solution to any problem in education is most likely the siren's call.

APPENDIX A

Post-Session Workshops--Schedule

POST-SESSION WORKSHOPS

Monday, May 11
Assessment Workshops

9-9:30AM **Plenary Session: Model--The Overall Process**
Dr. Johnnye Jones, Department of Biology
Science & Technology Auditorium

9:30-10 **Coffee Break: Science & Technology Lobby**

10-11:30 **Break-Out Sessions**

Each department chair will designate at least one faculty member to attend each of the following Assessment Workshops. They can then serve as an expert on that step in the Assessment Process within the department. One morning workshop will be conducted for department chairs only that will address issues of interest to them. All participants should bring a copy of their departmental or program mission statement, departmental or program objectives and course objectives from one course that they instruct to the workshops.

Department Chairs Assessment Workshop:
Assessment Plan and Time Table (MORNING ONLY)
Dr. Sharon Beachum, Department of Art and
Dr. Hoda Zaki, Department of Political Science
Room 1[illegible]

Departmental Purpose and Program Objectives
Dr. Julia Bryant, Department of Human Ecology and
Dr. Gen Cui, Department of Marketing
Room 112

Course, Unit and Learning Objectives
Dr. Fenis Schneider, Department of Mass Media and
Dr. JoAnn Haysbert, Department of Education
Room 103

Assessment Measures
Ms. Shirley Hall, School of Nursing and
Ms. Kathleen Powell, Department of Marketing
Room 104

Assessment Results in the Next Cycle
Dr. Charles Bump, Department of Chemistry
Room 105

11:30-12Noon **Questions & Discussion in Each Break-Out Session**

1-2:30PM **Break-Out Sessions**

Faculty Members choose a different Break-Out Session than the one in which they participated in the morning session

Assessment Plan and Time Table (Available in CTE to answer questions)
Dr. Sharon Beachum, Department of Art and
Dr. Hoda Zaki, Department of Political Science

Departmental Purpose and Program Objectives
Dr. Julia Bryant, Department of Human Ecology and
Dr. Gen Cui, Department of Marketing
Room 112

Course, Unit and Learning Objectives
Dr. Fenis Schneider, Department of Mass Media and
Dr. JoAnn Haysbert, Department of Education
Room 103

Assessment Measures
Ms. Shirley Hall, School of Nursing and
Ms. Kathleen Powell, Department of Marketing
Room 104

Assessment Results in the Next Cycle
Dr. Charles Bump, Department of Chemistry
Room 105

2:30-3 **Questions & Discussion in Each Break-Out Session**

Tuesday, May 12
FIPSE Faculty Development Seminars--Mathematics, English, History & Speech

Other Departments Meet All Day to continue the Assessment Process begun in January. Tasks to Be Completed:

1. Department Purpose and Program Objectives
2. Incorporate Program Objectives and Course Objectives on Matrices
3. Develop or Adopt Assessment Measures Using Assessment Blueprint
4. Generate Assessment Plan and Time Table

Wednesday, May 13
FIPSE Faculty Development Seminars--Mathematics, English, History & Speech

Thursday, May 14
University 101: Breakout Instructor Training

10:00 - 12:00	**New Breakout Instructors** Room 344 Science & Technology Building
1:00 - 3:00	**All Breakout Instructors** Room 344 Science & Technology Building

Morning Session:The One, Two, Three of University 101

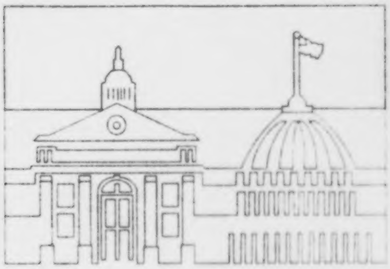
10:00 - 10:04	Opening	Mrs. Kay Braguglia, Merchandising Programs
10:05 - 10:45	The Course UNI 101	Mrs. Amanda Murray, Director, Freshman Studies
10:45 - 10:55	UNI 101 The 1st Time	Ms. Yvonne Green, Department of Chemistry
10:55 - 11:05	Break	Center for Teaching Excellence
11:05 - 11:20	Course Materials	Mrs. Shirley Hall, School of Nursing
11:20 - 11:40	Testing & Evaluation	Mrs. Wanda Mitchell, Academic Advisement
11:40 - 12:00	Instructor Requirements	Mr. Tim Allston, Asst. Dir. Freshman Studies

Afternoon Session:Getting Ready for the Class of 1996

1:00 - 1:15	Opening Remarks	Dr. Elnora Daniel, V. P. Academic Affairs
1:15 - 1:45	Freshman Students	Mrs. Kay Braguglia, Merchandising Programs
1:45 - 2:00	Remember When	Group Project
2:00 - 2:15	Break	Center for Teaching Excellence
2:15 - 2:45	Revisions for Fall 1992	Mr. Frank Edgecombe, Harvey Library
2:24 - 3:00	Closing	Mrs. Amanda Murray

APPENDIX B

Article--Assessment Update



Assessment Update

Progress, Trends, and Practices in Higher Education
May–June 1993 • Volume 5, Number 3

Cross-National Themes in the Assessment of Quality in Higher Education

Patrick T. Terenzini

This article is based on the author's presentation at the Fourth International Conference on Assessing Quality in Higher Education, University of Twente, Enschede, Netherlands, July 30, 1992. Trudy Banta requested that I attend as many of the plenary and individual presentations as possible and offer a summary and analysis of what I had seen and heard. Thus, this paper was written subsequent to the conference, based on notes made for extemporaneous presentation.

While there may well be differences in the assessment issues we face in our various countries, I have been taken by the similarities rather than the differences. Indeed, so common are some of the issues we face, I believe that if the accents and syntax distinctive to our use of English could somehow be filtered out, one would be hard pressed (with certain obvious exceptions) to identify the nationality of the speaker. My intention, then, is to identify some of the common ground I believe we all walk in trying to assess "quality" in our colleges and universities. By such demarcations, perhaps we can more clearly and specifically converse on common topics, share our insights, and thereby make greater progress in our efforts to enhance teaching and learning in our institutions.

As I began listing what I felt were the common themes I had heard throughout the plenary and paper sessions of the conference, I discovered that most (if not all) of them might be summarized in a single word or phrase beginning with the letter P. (As far as I know, there is nothing substantively or symbolically important about this fact, other than that it became something of a personal challenge to maintain the alliteration and it seemed like fun.) What follows is a listing of what I judge to be some of the multinational themes that weave through efforts to understand, initiate, and improve the assessment of quality on our campuses and in our higher educational systems.

Presumption

Perhaps the "Mother of All Ps" is presumption, for that seems to be what has gotten us into the assessment business in the first place. Most of us—and the people in our countries—have long had an abiding faith in the quality of our educational institutions. For over a century, colleges and universities have devoted enormous energy and wealth to the study of virtually everything under the sun *except themselves*. When those responsible for the expenditure of public funds began asking us for some evidence to support our claims about the benefits of college attendance, our first response was incredulity. Recognizing that the questions were indeed serious, our next response was resistance and sometimes angry opposition to the proposition that teaching and learning can be measured or evaluated by

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The Hampton Model: An Instructionally Oriented Approach to Curriculum Development and Assessment

Linda C. Petty, Eleanor A. Lynch, John Alewynse

Hampton University has introduced an innovative approach to program and course development and assessment. The rationale for this approach is based on the conviction that for a curriculum to be in proper balance, it must grow out of the institutional mission through the primary limbs of schools or colleges, the secondary limbs of departments, and the tertiary branches of courses, to the leaves of specific learning experiences, where education actually takes place.

For a curriculum to be in proper balance, it must grow out of the institutional mission through the primary limbs of schools or colleges, the secondary limbs of departments, and the tertiary branches of courses, to the leaves of specific learning experiences, where education actually takes place.

The basic features of Hampton's model can be summarized as follows. A matrix is developed for each course in a particular department or program. Departmental/program objectives are placed vertically on the left side of the page. These objectives derive from rigorous analysis of the department or program's potential to contribute to meeting the more general goals explicit or implicit in the institutional mission. Development of outcome-oriented objectives at this and subsequent levels is crucial to both effective instruction and valid assessment. Analogously, course objectives are then defined in terms of the role the course should play in achieving the departmental or program objectives. These course objectives are then listed across the top of the page.

In the cells formed by the intersection of the departmental/program objectives and course objectives, check marks indicate where course objectives contribute to the attainment of departmental/program objectives. Once such a matrix has been completed for every course in the department or program, the extent to which department or program objectives are being addressed by the objectives of individual courses can readily be determined. Likewise, courses comprising different levels—say, 200-level courses or course sequences taken to achieve a particular emphasis—can be readily determined. On the basis of such examination, course objectives can then be modified as necessary for whatever reason. In fact, putting these matrices on transparencies and superimposing them on one another provides a kind of "x-ray" of the entire curriculum or of any given set of courses that need to be viewed in relation to one another.

At a different level, course objectives can be listed on the left side of the matrix and unit objectives across the top. A check mark is then put in each cell in which a unit objective relates to a course objective. In practice, most courses require from six to twelve of these second-level matrices, which, among their other purposes, help to ensure that all course objectives are being appropriately addressed.

Finally, a third kind of matrix can have unit objectives on the left side and the objectives for each learning activity at the top. Again, a check mark is placed in each cell shared by a unit objective and a learning activity designed to achieve it. Most courses require 25 to 36 third-level matrices—that is, as many matrices as there are lectures, discussions, out-of-class projects, and other learning experiences required to complete the course. After matrices with outcome-oriented objectives have been generated, appropriate assessment measures can be developed to determine the extent to which these objectives have been achieved.

Analysis of outcome-oriented, behaviorally defined course objectives and related content provides the basis for a variety of methods to yield data necessary to determine student achievement in any one of the three behavioral domains: cognitive, affective, and psychomotor. Actual choices are best made with a view to how particular assessment vehicles relate to desired outcomes. Some objectives can be tested efficiently by means of a multiple-choice format, while others require performance measures such as oral presentations, portfolios, or other demonstrations of competence. A problem in identifying an appropriate vehicle might signal an inadequately specified objective, which could be an important aid when developing objectives and assessment procedures as part of the same process.

The teaching/learning process can offer valuable feedback for improving the quality of instruction. The process begins with data from three major areas: (1) subject-matter information and processes—that is, discipline-specific knowledge and skills unique to the purpose of the course; (2) student competencies—the present developmental levels of those students for whom the course is intended; and (3) optimal expected outcomes—the contribution of the course to those outcomes specified in the objectives of the program of which the course is part. These data provide the input necessary first to identify and then to implement well-focused, effective instructional strategies (expressed in the second- and third-level matrices previously described).

If, as this model requires, results of program assessment are available for each program objective, then by means of the program matrices, each objective can be traced through the course objectives and the unit objectives to the individual learning activities in order to determine which educational experiences have the desired effect and which do not. Appropriate

(continued on page 9)

The Hampton Model

(continued from page 6)

measures can then be taken, and the effectiveness of those changes subsequently evaluated, most immediately by means of instructional feedback during the teaching/learning cycle and then again in the next round of program assessment.

To summarize, in the Hampton model desired outcomes proceed directly from the institution's mission. Reliable, valid, and sensitive assessment measures are developed not only to determine attainment of program objectives, but also to complete the immediate teaching/learning cycle as successfully as possible. The model incorporates both short- and long-term assessment of closely integrated, sequential program, course, and learning objectives, thereby overcoming major obstacles to curriculum coherence and instructional effectiveness.

> ***The teaching/learning process can offer valuable feedback for improving the quality of instruction.***

In 1991, with the assistance of the Bush Foundation, Hampton piloted this model in ten departments as diverse as art, chemistry, and marketing. Initial faculty response was far from uniformly enthusiastic. Some were put off by the amount of work they foresaw as necessary in order to use the model. Others regarded specification of objectives as an implicit threat to their freedom to teach their courses as they chose. Many Art Department faculty believed that there was no way they could agree on standards or put numbers to student performance. By the end of the year, attitudes had changed significantly. In the case of the Art Department, for example, not only were faculty able to satisfy the demands of the model, but also in the process they reported many exciting new thoughts about themselves, their methods of teaching, what assessment really means, and how expectations can be communicated in such a way that students can meet them. Many of these faculty have gone out of their way to express thanks for being pushed into the process. During the 1992-93 academic year, Hampton is extending the model to ten additional departments, as well as completing the analysis and interpretation of the results of the outcome measures administered in the spring of 1992.

Linda C. Petty is director of the Center for Teaching Excellence and professor of psychology at Hampton University, Hampton, Virginia. Eleanor A. Lynch and John Alewynse are associate directors for the Center for Teaching Excellence.

Calendar

July 19–21, 1993: Fifth International Conference on Assessing Quality in Higher Education will be held at the Gustav-Stresemann-Institut in Bonn, Germany. For more information about registration, contact Trudy W. Banta, Vice Chancellor for Planning and Institutional Improvement, Indiana University/Purdue University, Indianapolis, 355 N. Lansing Street, AO 140, Indianapolis, IN 46202-2896. Tel.: (317) 274-4111. Fax: (317) 274-4651.

August 15–18: The Fifteenth Annual European Association of Institutional Research, "Higher Education in a Changing Environment: Regional, National, and Trans-National Issues," will held in Turku, Finland. For more information, please contact EAIR Secretariat, c/o CHEPS, University of Twente P.O. Box 217, 7500 AE Enschede, The Netherlands. Tel.: (+31) 53 893 263. Fax: (+31) 53 340 392.

October 28–30: The Sixth Annual South Carolina Higher Education Assessment Conference, "Beyond Minimalism: Making Assessment Work for Quality Improvement," will be held at the Ocean Dunes Resort and Villas at Myrtle Beach. Thirty workshops and sessions by national, regional, and in-state assessors from SCHEA Network institutions will be presented. For registration materials, program details, or other information, please contact Reid Johnson, SCHEA Conference Coordinator, Winthrop College, 210 Tillman Hall, Rock Hill, SC 29733. Tel.: (803) 323-2341. Fax: (803) 328-2855.

November 1–2: 1993 Assessment Conference in Indianapolis, "Assessment, TQM, and Accreditation," sponsored by Indiana University/Purdue University, Indianapolis, will be held at the University Place Conference Center, Indianapolis. Registration information will be mailed late in the summer. For more information, please contact Trudy W. Banta, Vice Chancellor for Planning and Institutional Improvement, 355 N. Lansing Street, AO 140, Indianapolis, IN 46202-2896. Tel.: (317) 274-4111. Fax: (317) 274-4651.

December 14–16: The Society for Research into Higher Education, "Government and the Higher Education Curriculum: Evolving Partnerships," will be held at Brighton, UK. For more information, please contact Tony Becher, Falmer, Brighton BN1 9RG. ■

APPENDIX C

Instructionally Oriented Program/Course Development/Assessment Example

Relationship Between Departmental & Course Learning Objectives

School of Liberal Arts
and Education

DEPARTMENT OF ART

Course: Art 200
Title: Understanding Art

Departmental Objectives

At the completion of the designated course of study, students should be able to:

Course Content Objectives

	describe, in terms of perceptual context, the visual relationships between art & culture	identify the visual elements used by artists	identify & discuss the development of the materials, media & techniques used by artists & architects	explain the ordering processes used by both artists & critics & their relation to what the viewer perceives	distinguish between architectural structures on the basis of construction & how the architecture is experienced	relate themes in art (nature, sex, religion, etc.) contextually & discuss their interpretations through time & across cultures	relate artistic styles, trends, & major works to their cultural & historical context	describe art as a historical phenomenon in itself by concentrating on the ways it has evolved in history	
identify the major stylistic conventions related to the history of art of various cultures.	X				X	X	X	X	
make valid assessments of quality in design and fine art projects based upon a variety of aesthetic and technical standards.			X	X	X				
demonstrate technical competence in a variety of media.									
demonstrate the development of their intellectual and creative faculties in the production of their own artwork.									
demonstrate visual literacy through the application of the basic elements of art.		X	X	X	X	X			
relate their concept of their role as artists to relevant social, ethical, philosophical, and political issues.									
communicate effectively in visual, oral & written form	X		X	X		X	X	X	

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Relationship Between Departmental & Course Learning Objectives

School of Liberal Arts and Education

DEPARTMENT OF ART

Course: Art 215
Title: Beginning Drawing

Course Content Objectives

Departmental Objectives

At the completion of the designated course of study, the student should be able to:	utilize the basic elements of drawing in the composition of visual imagery	demonstrate a keen sense of observation to allow for the interpretation & representation of 3-D elements on a 2-D picture plane	utilize a variety of drawing media in class projects	demonstrate ability to critically evaluate quality in drawings	demonstrate manipulative skills in the handling of drawing materials	analyze drawings verbally & in writing through critiques	compare & contrast drawings from different cultures & historical periods	define the importance of drawings in history & culture	
identify the major stylistic conventions related to the history of art of various cultures.							X	X	
make valid assessments of quality in design and fine art projects based upon a variety of aesthetic and technical standards.	X	X		X		X	X	X	
demonstrate technical competence in a variety of media.	X	X	X		X				
demonstrate the development of their intellectual and creative faculties in the production of their own artwork.	X	X	X		X				
demonstrate visual literacy through the application of the basic elements of art.	X	X		X	X	X	X		
relate their concept of their role as artists to relevant social, ethical, philosophical, and political issues.								X	
communicate effectively in visual, oral & written form	X	X		X		X	X	X	

Relationship Between Departmental & Course Learning Objectives

School of Liberal Arts and Education

DEPARTMENT OF ART

Course: Art 216
Title: Intermediate Drawing

Departmental Objectives

At the completion of the designated course of study, the student should be able to:	Course Content Objectives utilize the elements of drawing in the composition of excellent art works	demonstrate technical expertise with a variety of drawing media	demonstrate ability to critically evaluate quality in own & peers' drawings	illustrate emotional, symbolic, & psychological effect through drawing	identify master works in drawing from different cultures & historical periods	define the importance of drawings to own work			
identify the major stylistic conventions related to the history of art of various cultures.					X				
make valid assessments of quality in design and fine art projects based upon a variety of aesthetic and technical standards.	X	X	X	X		X			
demonstrate technical competence in a variety of media	X	X		X					
demonstrate the development of their intellectual and creative faculties in the production of their own artwork.	X	X	X	X					
demonstrate visual literacy through the application of the basic elements of art.	X	X		X		X			
relate their concept of their role as artists to relevant social, ethical, philosophical, and political issues.				X		X			
communicate effectively in visual, oral & written form	X	X		X		X			

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Relationship Between Departmental & Course Learning Objectives

School of Liberal Arts and Education

DEPARTMENT OF ART

Course: Art 224 (Architecture Majors)
Title: Concepts in Color

Departmental Objectives

Course Content Objectives

At the completion of the designated course of study, students should be able to:	recognize spatial parallels in drawing - design & color	solve interactive color design problems	compile & use a highly specialized visual language	devise a vocabulary of design to solve formal color problems	present a formulated portfolio of designs that solve specific design problems	differentiate between the five color theories affecting artists	demonstrate special perspectives in drawing & color design		
identify the major stylistic conventions related to the history of art of various cultures.	X					X			
make valid assessments of quality in design and fine art projects based upon a variety of aesthetic and technical standards.	X	X	X	X	X	X	X		
demonstrate technical competence in a variety of media.	X	X	X	X	X		X		
demonstrate the development of their intellectual and creative faculties in the production of their own artwork.		X	X	X	X		X		
demonstrate visual literacy through the application of the basic elements of art.	X	X	X	X	X	X	X		
relate their concept of their role as artists to relevant social, ethical, philosophical, and political issues.						X	X		
communicate effectively in visual, oral & written form	X	X	X	X	X	X	X		

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Relationship Between Departmental & Course Learning Objectives

School of Liberal Arts and Education

DEPARTMENT OF ART

Course: Art 224 (Art Majors)
Title: Concepts of Color

Course Content Objectives

Departmental Objectives

At the completion of the designated course of study, the student should be able to:

	define and demonstrate an understanding of color vocabulary	criticize & evaluate the quality of own work based on criteria developed through lectures, discussions & group critiques	compare & contrast their own work with that of an artist of their choice	mix colors & classify them in terms of value, intensity, & temperature	manipulate color control & mixing	use color in a symbolic, expressive, non-literal way	categorize how artists have used color		
identify the major stylistic conventions related to the history of art of various cultures.			X				X		
make valid assessments of quality in design and fine art projects based upon a variety of aesthetic and technical standards.		X							
demonstrate technical competence in a variety of media.				X	X				
demonstrate the development of their intellectual and creative faculties in the production of their own artwork.						X			
demonstrate visual literacy through the application of the basic elements of art.							X		
relate their concept of their role as artists to relevant social, ethical, philosophical, and political issues.						X			
communicate effectively in visual, oral & written form	X								

August 1992

Relationship Between Departmental & Course Learning Objectives

School of Liberal Arts and Education

DEPARTMENT OF ART

Course: Art 300
Title: Art Education

Course Content Objectives

Departmental Objectives

At the completion of the designated course of study, the student should be able to:	differentiate fundamental stages in children's physical & artistic development	direct students in creative projects	use art experiences to promote a positive learning environment in the classroom	write curriculum for the incorporation of art into elementary programs	identify appropriate arts materials for students of different ages & physical abilities	demonstrate manual skills with a variety of art media	relate artistic styles, trends, & major works to their cultural & historical context	identify the visual elements used by artists	
identify the major stylistic conventions related to the history of art of various cultures.	X						X		
make valid assessments of quality in design and fine art projects based upon a variety of aesthetic and technical standards.		X							
demonstrate technical competence in a variety of media.		X				X			
demonstrate the development of their intellectual and creative faculties in the production of their own artwork.		X							
demonstrate visual literacy through the application of the basic elements of art.		X			X	X		X	
relate their concept of their role as artists to relevant social, ethical, philosophical, and political issues.			X				X		
communicate effectively in visual, oral & written form	X	X	X	X	X		X	X	

Relationship Between Departmental & Course Learning Objectives

School of Liberal Arts
and Education

DEPARTMENT OF ART

Course: Art 305-306
Title: Art History Survey I & II

Departmental Objectives

At the completion of the designated course of study, the student should be able to:

Course Content Objectives

	identify the principle mediums & subjects utilized in the visual art of the various periods studied	categorize the dominant artistic styles of each period surveyed & explain how & why art changes over time as well as within the career of an individual artist	expain, within the context of Western art history, the relationships between the form of an artwork and its function	summarize & discuss the key historical & societal conditions that influenced the production of art & architecture during the various periods examined	expain, using illustrations, how basic art elements (materials, techniques & subjects) affect the development of artistic styles	describe in terms of their conceptual context, the visual relationships between art & culture	compare & contrast where appropriate important styles, trends, & major works from the various historical periods & societies surveyed		
identify the major stylistic conventions related to the history of art of various cultures.	X	X	X	X	X	X	X		
make valid assessments of quality in design and fine art projects based upon a variety of aesthetic and technical standards.					X		X		
demonstrate technical competence in a variety of media.									
demonstrate the development of their intellectual and creative faculties in the production of their own artwork.									
demonstrate visual literacy through the application of the basic elements of art.									
relate their concept of their role as artists to relevant social, ethical, philosophical, and political issues.		X		X	X	X	X		
communicate effectively in visual, oral & written form	X	X	X	X	X	X	X		

Relationship Between Departmental & Course Learning Objectives

School of Liberal Arts and Education

DEPARTMENT OF ART

Course: Art 315
Title: Beginning Painting

Departmental Objectives

At the completion of the designated course of study, students should be able to:	demonstrate technical competence with painting media	define composition, color, & drawing as they relate to painting	define common terms used in art at the professional level	criticize & compare the quality of achievement of student works in a group critique	illustrate an emotional, symbolic, and psychological effect of color and related forms	present an oral report describing the technique of an artist prior to the 19th century			
identify the major stylistic conventions related to the history of art of various cultures.						X			
make valid assessments of quality in design and fine art projects based upon a variety of aesthetic and technical standards.				X					
demonstrate technical [illegible] variety of media.	X								
demonstrate the development of their intellectual and creative faculties in the production of their own artwork.					X				
demonstrate visual literacy through the application of the basic elements of art.		X	X						
relate their concept of their role as artists to relevant social, ethical, philosophical, and political issues.					X				
communicate effectively in visual, oral & written form					X				

(Column group heading: **Course Content Objectives**)

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Relationship Between Departmental & Course Learning Objectives

School of Liberal Arts and Education

DEPARTMENT OF ART

Course: Art 316
Title: Intermediate Painting

Departmental Objectives

Course Content Objectives

At the completion of the designated course of study, the student should be able to:	discuss the role of painting within a particular influence - artist, style, theme	demonstrate an understanding of the technical processes of a variety of painting media	demonstrate the devlopment of increased perceptual skills through visual analysis	use color in a symbolic, expressive, non-literal approach	discuss & critique their own work & that of other students				
identify the major stylistic conventions related to the history of art of various cultures.	X								
make valid assessments of quality in design and fine art projects based upon a variety of aesthetic and technical standards.					X				
demonstrate technical skills with a variety of media.		X							
demonstrate the development of their intellectual and creative faculties in the production of their own artwork.					X				
demonstrate visual literacy through the application of the basic elements of art.			X						
relate their concept of their role as artists to relevant social, ethical, philosophical, and political issues.				X					
communicate effectively in visual, oral & written form					X				

Relationship Between Departmental & Course Learning Objectives

School of Liberal Arts and Education

DEPARTMENT OF ART

Course: Art 317
Title: Advanced Drawing

Departmental Objectives

At the completion of the designated course of study, the student should be able to:	Course Content Objectives								
	develop personal drawing techniques	demonstrate experimentation with personal themes	discuss & critique their own work & that of other students	demonstrate the ability to communicate ideas both orally & visually	demonstrate knowledge of one artist's work through a presentation to the class				
identify the major stylistic conventions related to the history of art of various cultures.					X				
make valid assessments of quality in design and fine art projects based upon a variety of aesthetic and technical standards.			X						
[illegible] variety of media.	X								
demonstrate the development of their intellectual and creative faculties in the production of their own artwork.	X								
demonstrate visual literacy through the application of the basic elements of art.				X					
relate their concept of their role as artists to relevant social, ethical, philosophical, and political issues.		X							
communicate effectively in visual, oral & written form			X	X	X				

Relationship Between Departmental & Course Learning Objectives

School of Liberal Arts and Education

DEPARTMENT OF ART

Course: Art 325
Title: Printmaking I

Departmental Objectives

At the completion of the designated course of study, students should be able to:	interpret specific history & process in printmaking (relief & intaglio)	produce specific images through the methods of relief & intaglio	practice techniques, mechanics & chemistry in printmaking	relate & use a specific print language	apply analytical skills to critiques of the aesthetic worth of peer works	present an organized portfolio of excellent intaglio & relief prints	demonstrate proficiency in the documentation & conservation of prints	operate the necessary tools & equipment with precision & care	
identify the major stylistic conventions related to the history of art of various cultures.	X			X					
make valid assessments of quality in design and fine art projects based upon a variety of aesthetic and technical standards.	X	X	X	X	X	X	X		
demonstrate [illegible] variety of media.		X	X	X	X	X	X	X	
demonstrate the development of their intellectual and creative faculties in the production of their own artwork.	X	X	X	X	X	X		X	
demonstrate visual literacy through the application of the basic elements of art.	X	X	X	X	X	X	X	X	
relate their concept of their role as artists to relevant social, ethical, philosophical, and political issues.	X				X				
communicate effectively in visual, oral & written form	X	X	X	X	X	X	X		

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Relationship Between Departmental & Course Learning Objectives

School of Liberal Arts and Education

DEPARTMENT OF ART

Course: Art 326
Title: Printmaking II

Departmental Objectives

At the completion of the designated course of study, students should be able to:

Course Content Objectives

	interpret specific history & process in printmaking (intaglio)	produce specific images through the methods of intaglio	practice techniques, mechanics & chemistry in printmaking	relate & use a specific print language	apply analytical skills to critiques of the aesthetic worth of peer works	present an organized portfolio of excellent intaglio prints	demonstrate proficiency in the documentation & conservation of prints	operate the necessary tools & equipment with precision & care	
identify the major stylistic conventions related to the history of art of various cultures.	X			X					
make valid assessments of quality in design and fine art projects based upon a variety of aesthetic and technical standards.	X	X	X	X	X	X	X		
demonstrate technical competence in a variety of media.		X	X	X	X	X	X	X	
demonstrate the development of their intellectual and creative faculties in the production of their own artwork.	X	X	X	X	X	X		X	
demonstrate visual literacy through the application of the basic elements of art.	X	X	X	X	X	X	X	X	
relate their concept of their role as artists to relevant social, ethical, philosophical, and political issues.	X				X				
communicate effectively in visual, oral & written form	X	X	X	X	X	X	X		

Relationship Between Departmental & Course Learning Objectives

School of Liberal Arts and Education

DEPARTMENT OF ART

Course: Art 330
Title: Graphic Design I

Course Content Objectives

Departmental Objectives At the completion of the designated course of study, students should be able to:	define typographical, desktop publishing, visual art terms, and the 4 major printing techniques & their use	recognize the basic art elements (line, shape, color, space, scale, value) & organizing principles (balance, unity, etc)	apply the art elements & organizing principles to simple, original design projects	know a brief, historical evolution of printing,typography, & personal computers in graphic design & advertising	develop basic manual skills in the use of graphic arts materials & equipment	know basic client/designer/printer communication skills	apply the design process stages (thumbnails, rough sketch, layout, comp, paste-up) to original design projects	analyze visual design assignments into their component parts to facilitate creative problem solving	synthesize design & manual skills to produce camera-ready layouts for printing & comprehensive layouts for presentaion
identify the major stylistic conventions related to the history of art of various cultures.				X					
make valid assessments of quality in design and fine art projects based upon a variety of aesthetic and technical standards.			X				X		X
demonstrate technical competence in a variety of media.					X	X		X	X
demonstrate the development of their intellectual and creative faculties in the production of their own artwork.			X				X	X	
demonstrate visual literacy through the application of the basic elements of art.	X	X	X					X	X
relate their concept of their role as artists to relevant social, ethical, philosophical, and political issues.									
communicate effectively in visual, oral & written form						X			X

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Relationship Between Departmental & Course Learning Objectives

School of Liberal Arts and Education

DEPARTMENT OF ART

Course: Art 331
Title: Graphic Design II

Course Content Objectives

Departmental Objectives At the completion of the designated course of study, students should be able to:	identify specific type styles & type style families	demonstrate the ability to copyfit, specify type, and order typesetting	design & construct a 3-D mockup of a package design	write a research paper on a specific graphic or typographic designer	apply the design philosophy from the research paper to an original poster design	give an oral & visual presentation of an original design concept	demonstrate increased analytical & oral communications skills through group critiques of art works	write estimates of cost & production time for printed materials	synthesize increased design & technical skills in the production of original design & advertising projects
identify the major stylistic conventions related to the history of art of various cultures.	X			X					
make valid assessments of quality in design and fine art projects based upon a variety of aesthetic and technical standards.						X	X		X
demonstrate technical competence in a variety of media.			X					X	X
demonstrate the development of their intellectual and creative faculties in the production of their own artwork.		X			X	X			
demonstrate visual literacy through the application of the basic elements of art.		X			X	X	X		
relate their concept of their role as artists to relevant social, ethical, philosophical, and political issues.							X		
communicate effectively in visual, oral & written form						X	X		

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Relationship Between Departmental & Course Learning Objectives

School of Liberal Arts and Education

DEPARTMENT OF ART

Course: Art 335
Title: Ceramics I

Course Content Objectives

Departmental Objectives

At the completion of the designated course of study, the student should be able to:	demonstrate an understanding of clay & its use in form & structure	apply the process of visualization in a three-dimensional medium	define & understand ceramics materials & techniques	to identify pottery & ceramics from other cultures & historical periods	analyze own & peers' work in critiques				
identify the major stylistic conventions related to the history of art of various cultures.				X					
make valid assessments of quality in design and fine art projects based upon a variety of aesthetic and technical standards.	X	X		X	X				
[illegible] in a variety of media.	X	X	X						
demonstrate the development of their intellectual and creative faculties in the production of their own artwork.	X								
demonstrate visual literacy through the application of the basic elements of art.	X	X		X	X				
relate their concept of their role as artists to relevant social, ethical, philosophical, and political issues.									
communicate effectively in visual, oral & written form	X				X				

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Relationship Between Departmental & Course Learning Objectives

School of Liberal Arts and Education

DEPARTMENT OF ART

Course: Art 336
Title: Ceramics II

Course Content Objectives

Departmental Objectives

At the completion of the designated course of study, the student should be able to:

	demonstrate an extensive understanding of ceramics as a medium of self expression	demonstrate an investigative attitude toward ceramic through experimentation with processes & materials	understand the evolution of the use of clay as an artistic medium	demonstrate a heightened awareness & understanding of the properties of clay through the production of ceramics	identify masterworks of ceramics from different cultures & historical periods	analyze own & peers' work in critiques			
identify the major stylistic conventions related to the history of art of various cultures.			X		X				
make valid assessments of quality in design and fine art projects based upon a variety of aesthetic and technical standards.	X		X	X		X			
demonstrate technical competence in a variety of media.	X	X		X					
demonstrate the development of their intellectual and creative faculties in the production of their own artwork.	X			X					
demonstrate visual literacy through the application of the basic elements of art.	X	X							
relate their concept of their role as artists to relevant social, ethical, philosophical, and political issues.	X					X			
communicate effectively in visual, oral & written form	X					X			

Relationship Between Departmental & Course Learning Objectives

School of Liberal Arts and Education

DEPARTMENT OF ART

Course: Art 350
Title: Photography I

Departmental Objectives At the completion of the designated course of study, the student should be able to:	understand & control the functions of the 35mm camera	expose & develop black & white film	produce enlargements from negatives using dodging & burning techniques	spottone & drymount photos for presentation	identify & define different types of photography	identify & apply concepts of design & composition	creatively compose photographs with thought & intention	actively participate in the critique of student work	execute a shooting assignment based on the work of a famous photographer
identify the major stylistic conventions related to the history of art of various cultures					X				X
make valid assessments of quality in design and fine art projects based upon a variety of aesthetic and technical standards			X	X					X
demonstrate technical competence in a variety of media	X	X	X	X					X
demonstrate the development of their intellectual and creative faculties in the production of their own artwork									X
demonstrate visual literacy through the application of the basic elements of art.					X	X	X	X	X
relate their concept of their role as artists to relevant social, ethical, philosophical, and political issues									
communicate effectively in visual, oral & written form								X	X

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Relationship Between Departmental & Course Learning Objectives

School of Liberal Arts and Education

DEPARTMENT OF ART

Course: Art 350
Title: Photography I

Unit I Behavioral Objectives

Shooting Assignment #1

Course Content Objectives	identify the camera controls - F stop, shutter speed, film speed, film advance, focusing system, etc.	define the functions of the camera controls	identify types of film by speed, No. of exposures, b&w, brand	load film into camera	determine how to read light meter for specific camera	know the relationship between shutter speed, 1 stop, & film speed to determine proper exposure	expose film	rewind film into light-safe canister	remove film form camera by pulling camera-back release
understand & control the functions of the 35mm camera	X	X		X	X	X		X	X
expose & develop black & white film			X	X	X	X	X		
produce enlargements from negatives using dodging & burning techniques									
spottone & drymount photos for presentation									
identify and define different types of photography									
identify & apply concepts of design & composition									
creatively compose photographs with thought and intention									
actively participate in the critique of students' work									
execute a shooting assignment based on the work of a famous photographer									

Relationship Between Departmental & Course Learning Objectives

School of Liberal Arts and Education

DEPARTMENT OF ART

Course: Art 350
Title: Photography I

Course Content Objectives

Departmental Objectives

At the completion of the designated course of study, the student should be able to:	understand & control the functions of the 35mm camera	expose & develop black & white film	produce enlargements from negatives using dodging & burning techniques	spottone & drymount photos for presentation	identify & define different types of photography	identify & apply concepts of design & composition	creatively compose photographs with thought & intention	actively participate in the critique of student work	execute a shooting assignment based on the work of a famous photographer
identify the major stylistic conventions related to the history of art of various cultures.					X				X
make valid assessments of quality in design and fine art projects based upon a variety of aesthetic and technical standards.			X	X					X
[illegible] a variety of media.	X	X	X	X					X
demonstrate the development of their intellectual and creative faculties in the production of their own artwork.									X
demonstrate visual literacy through the application of the basic elements of art.					X	X	X	X	X
relate their concept of their role as artists to relevant social, ethical, philosophical, and political issues.									
communicate effectively in visual, oral & written form								X	X

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Relationship Between Departmental & Course Learning Objectives

School of Liberal Arts and Education

DEPARTMENT OF ART

Course: Art 351
Title: Photography II

Departmental Objectives

At the completion of the designated course of study, students should be able to:	demonstrate improved craftsmanship in black & white printing	correctly expose color film	print color photographs from negatives	develop aesthetic sensitivity to the medium through a study of its history & attendance at exhibits	demonstrate analytical skills in oral critiques	generate themes that result in a body of work (portfolio)	use photography as a creative expression of own interests, attitudes, emotions	demonstrate experimentation with a variety of toning, hand-coloring & manipulative, creative darkroom techniques	
identify the major stylistic conventions related to the history of art of various cultures.				X				X	
make valid assessments of quality in design and fine art projects based upon a variety of aesthetic and technical standards.					X	X	X		
demonstrate technical competence in a variety of media.	X	X	X					X	
demonstrate the development of their intellectual and creative faculties in the production of their own artwork.	X		X			X	X	X	
demonstrate visual literacy through the application of the basic elements of art.	X	X		X		X	X	X	
relate their concept of their role as artists to relevant social, ethical, philosophical, and political issues.						X	X		
communicate effectively in visual, oral & written form	X				X	X	X		

Course Content Objectives (column heading above the course objectives)

August 1992

Relationship Between Departmental & Course Learning Objectives

School of Liberal Arts and Education

DEPARTMENT OF ART

Course: Art 4o2
Title: Illustration

Departmental Objectives

At the completion of the designated course of study, students should be able to:

Course Content Objectives

	demonstrate tecnical skill with a variety of illustration mediums & techniques	demonstrate experimentation & personal expression in the solution of design problems	apply knowledge of basic art elements & composition to designs	use the computer as an illustration medium	participate in oral critiques of own & peers' work	write a research paper on a social concern	complete 3 illustration in medium of choice based upon the research paper	present a portfolio of completed illustrations which show technical, concept, presentation & design excellence	discuss psernal style & expression in the works ofspecific illustrators
identify the major stylistic conventions related to the history of art of various cultures.									X
make valid assessments of quality in design and fine art projects based upon a variety of aesthetic and technical standards.					X		X	X	
demonstrate technical competence in a variety of media.	X	X		X				X	
demonstrate the development of their intellectual and creative faculties in the production of their own artwork.		X					X	X	
demonstrate visual literacy through the application of the basic elements of art.		X	X	X			X	X	
relate their concept of their role as artists to relevant social, ethical, philosophical, and political issues.					X	X	X	X	
communicate effectively in visual, oral & written form	X	X		X	X	X	X	X	

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Relationship Between Departmental & Course Learning Objectives

School of Liberal Arts and Education

DEPARTMENT OF ART

Art 407
History of African American Art

Course Content Objectives

Departmental Objectives

At the completion of the designated course of study, the student should be able to:

Departmental Objectives	identify the works of specific African American artists	know the achievements and contibutions of African American artists to the field	describe African-American art based upon its characteristic techniques, styles, purposes, & iconography	analyze the use of art elements, composition & techniques in African American works to make assessments of quality	evaluate the quality of African American art based upon contextual criteria				
identify the major stylistic conventions related to the history of art of various cultures.	X	X			X				
make valid assessments of quality in design and fine art projects based upon a variety of aesthetic and technical standards.			X	X					
demonstrate technical competence in a variety of media.									
demonstrate the development of their intellectual and creative faculties in the production of their own artwork.									
demonstrate visual literacy through the application of the basic elements of art.	X		X	X					
relate their concept of their role as artists to relevant social, ethical, philosophical, and political issues.									
communicate effectively in visual, oral & written form			X	X	X				

August 1992

Relationship Between Departmental & Course Learning Objectives

School of Liberal Arts and Education

DEPARTMENT OF ART

Course: Art 415
Title: Advanced Painting

Departmental Objectives

At the completion of the designated course of study, the student should be able to:

Course Content Objectives

	interpret various approaches to the figure by modern artists	discuss & critique their own work & that of other students	demonstrate an investigation of various media including watercolor, oil, & pastel	demonstrate the communication of ideas both orally & visually	demonstate the ability to communicate an idea expressed visually as feeling	create variations on a theme			
identify the major stylistic conventions related to the history of art of various cultures.	X			X					
make valid assessments of quality in design and fine art projects based upon a variety of aesthetic and technical standards.		X							
demonstrate technical competence in a variety of media.			X						
demonstrate the development of their intellectual and creative faculties in the production of their own artwork.					X	X			
demonstrate visual literacy through the application of the basic elements of art.				X					
relate their concept of their role as artists to relevant social, ethical, philosophical, and political issues.						X			
communicate effectively in visual, oral & written form		X							

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Relationship Between Departmental & Course Learning Objectives

School of Liberal Arts and Education

DEPARTMENT OF ART

Course: Art 425
Title: Printmaking III (Lithography)

Course Content Objectives

Departmental Objectives

At the completion of the designated course of study, students should be able to:	explain the historical impact of lithography	produce a specific portfolio of lithographs from stone & aluminum matrices	participate in analysis & critiques of work applying the physical/mechanical & aesthetic qualities of lithography	demonstrate a working knowledge of stone & metal lithography techniques & chemical processes	operate the necessary planographic press & tools				
identify the major stylistic conventions related to the history of art of various cultures.	X			X					
make valid assessments of quality in design and fine art projects based upon a variety of aesthetic and technical standards.	X	X	X	X	X				
demonstrate technical competence in a variety of media.		X		X	X				
demonstrate the development of their intellectual and creative faculties in the production of their own artwork.		X	X	X					
demonstrate visual literacy through the application of the basic elements of art.	X	X	X	X					
relate their concept of their role as artists to relevant social, ethical, philosophical, and political issues.	X		X						
communicate effectively in visual, oral & written form	X	X	X	X					

August 1992

Relationship Between Departmental & Course Learning Objectives

Course Content Objectives

School of Liberal Arts and Education

DEPARTMENT OF ART

Course: Art 430
Title: Graphic Design III

Departmental Objectives

At the completion of the designated course of study, students should be able to:	demonstrate a high level of proficiency in the use of graphic arts materials & techniques	write evaluations of quality of design projects based on criteria developed in lectures & group critiques	demonstrate knowledge of basic busines practices related to the graphic arts, such as record keeping, taxes, & copyright law	apply job search skills related to graphic design including production of portfolio & self-promotional materials	design & produce printed materials on the Macintosh computer using a variety of software	work as a team member to produce a multiple-page, illustrated document on the computer			
identify the major stylistic conventions related to the history of art of various cultures.									
make valid assessments of quality in design and fine art projects based upon a variety of aesthetic and technical standards.		X		X	X	X			
demonstrate technical competence in a variety of media.	X			X	X	X			
demonstrate the development of their intellectual and creative faculties in the production of their own artwork.	X			X	X	X			
demonstrate visual literacy through the application of the basic elements of art.		X		X	X	X			
relate their concept of their role as artists to relevant social, ethical, philosophical, and political issues.			X	X					
communicate effectively in visual, oral & written form		X		X	X	X			

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Relationship Between Departmental & Course Learning Objectives

School of Liberal Arts and Education

DEPARTMENT OF ART

Course: Art 450
Title: Photography III

Departmental Objectives

At the completion of the designated course of study, students should be able to:

Course Content Objectives

	present a body of work reflecting technical expertise & personal expression	use scanner & Macintosh computer to manipulate photos	successfully expose film with a variety of cameras of different formats	write a research paper on a current or historical photographic issue	present research paper to photo classes	practice analytical skills through oral critiques	shoot, develop & print technically & aesthetically excellent b&w and/or color photographs		
identify the major stylistic conventions related to the history of art of various cultures.				X					
make valid assessments of quality in design and fine art projects based upon a variety of aesthetic and technical standards.	X		X			X	X		
demonstrate technical competence in a variety of media.	X	X	X				X		
demonstrate the development of their intellectual and creative faculties in the production of their own artwork.	X				X				
demonstrate visual literacy through the application of the basic elements of art.	X	X			X	X			
relate their concept of their role as artists to relevant social, ethical, philosophical, and political issues.	X								
communicate effectively in visual, oral & written form	X			X	X	X	X		

Relationship Between Departmental & Course Learning Objectives

School of Liberal Arts and Education

DEPARTMENT OF ART

Course: Art 500
Title: Senior Seminar

Departmental Objectives

Course Content Objectives

At the completion of the designated course of study, the student should be able to:	create a unified body of art work that reveals student accomplishment	produce an up-to-date resume & slide portfolio of student's work	register with the Art Dept. three letters of recommendation for use in graduate school & job applications	participate in a specific number of critiques leading to selection of exhibition work	orally demonstrate an analysis of studio projects	write a well-focused thesis that reveals a contextual art development of own work during matriculation	present an installation which demonstrates quality of design		
identify the major stylistic conventions related to the history of art of various cultures.				X		X			
make valid assessments of quality in design and fine art projects based upon a variety of aesthetic and technical standards.	X			X	X	X	X		
demonstrate technical competence in a variety of media.	X			X					
demonstrate the development of their intellectual and creative faculties in the production of their own artwork.	X			X					
demonstrate visual literacy through the application of the basic elements of art.	X			X	X	X	X		
relate their concept of their role as artists to relevant social, ethical, philosophical, and political issues.	X			X		X			
communicate effectively in visual, oral & written form	X	X	X	X	X	X	X		

Relationship Between Departmental & Course Learning Objectives

School of Liberal Arts and Education

DEPARTMENT OF ART

Course: Art 501
Title: Special Project in Art

Departmental Objectives

At the completion of the designated course of study, students should be able to:

	Course Content Objectives								
	read varied art monographs on aesthetics	analyze primary aesthetic philosophies	analyze & critique own & peers' work-in-progress	create a unified, thematic, self-directed body of work in medium of choice that reveals exceptional quality	define & place in context own work in relation to own role as artist in society				
identify the major stylistic conventions related to the history of art of various cultures.	X	X							
make valid assessments of quality in design and fine art projects based upon a variety of aesthetic and technical standards.	X	X	X	X	X				
demonstrate technical competence in a variety of media.				X					
demonstrate the development of their intellectual and creative faculties in the production of their own artwork.				X					
demonstrate visual literacy through the application of the basic elements of art.		X	X	X					
relate their concept of their role as artists to relevant social, ethical, philosophical, and political issues.					X				
communicate effectively in visual, oral & written form		X	X	X	X				

Relationship Between Departmental & Course Learning Objectives

School of Liberal Arts and Education

DEPARTMENT OF ART

Course: Art 501-502 GC
Title: Advanced Problems in Art
(varies topically - Computer graphics example)

Departmental Objectives

Course Content Objectives

At the completion of the designated course of study, students should be able to:	complete practice exercises to improve skills with specific software & computer hardware	write proposals for three self-generated projects & select appropriate software to accomplish each project	demonstrate analytical skills in oral critiques	present work-in-progress demonstrations of projects to teach software to peers	present a completed portfolio of computer design projects				
identify the major stylistic conventions related to the history of art of various cultures.									
make valid assessments of quality in design and fine art projects based upon a variety of aesthetic and technical standards.			X		X				
demonstrate technical competence in a variety of media.	X			X	X				
demonstrate the development of their intellectual and creative faculties in the production of their own artwork.		X		X	X				
demonstrate visual literacy through the application of the basic elements of art.		X	X		X				
relate their concept of their role as artists to relevant social, ethical, philosophical, and political issues.									
communicate effectively in visual, oral & written form		X	X	X	X				

Relationship Between Departmental & Course Learning Objectives

School of Liberal Arts and Education

DEPARTMENT OF ART

Course: Art 511
Title: Advanced Study in Art History

Departmental Objectives

At the completion of the designated course of study, students should be able to:

	Course Content Objectives								
	distinguish the evident & significant iconographies of specific art movements	analyze & interpret the aesthetic concerns of the Impressionists	analyze & interpret the aesthetic concerns of the Neo-Impressionists	analyze & interpret the aesthetic concerns of the cubists	identify & interpret conceptual ideas of specific 20th Century art movements	identify & interpret perceptual ideas of specific 20th Century art movements	make parallels between noted artists & related aesthetics		
identify the major stylistic conventions related to the history of art of various cultures.	X	X	X	X	X	X	X		
make valid assessments of quality in design and fine art projects based upon a variety of aesthetic and technical standards.		X	X	X	X	X	X		
demonstrate technical competence in a variety of media.									
demonstrate the development of their intellectual and creative faculties in the production of their own artwork.									
demonstrate visual literacy through the application of the basic elements of art.		X	X	X	X	X	X		
relate their concept of their role as artists to relevant social, ethical, philosophical, and political issues.	X	X	X	X	X	X	X		
communicate effectively in visual, oral & written form	X	X	X	X	X	X	X		

Relationship Between Departmental & Course Learning Objectives

School of Liberal Arts
and Education

DEPARTMENT OF ART

Course: Art 512
Title: Advanced Study in Art History

Departmental Objectives

At the completion of the designated course of study, students should be able to:

Course Content Objectives

	know a specific vocabulary that relates & shows historiographic facts	identify & relate specific iconographies in art	recognize & explain principles in aesthetics	write in a critical fashion on a number of aesthetic movements & persons	recognize & define specific philosophies in art	read a specified number of art monographs & judge the value of art works described			
identify the major stylistic conventions related to the history of art of various cultures.	X	X		X	X	X			
make valid assessments of quality in design and fine art projects based upon a variety of aesthetic and technical standards.			X	X	X	X			
demonstrate technical competence in a variety of media.				X					
demonstrate the development of their intellectual and creative faculties in the production of their own artwork.	X	X	X	X		X			
demonstrate visual literacy through the application of the basic elements of art.	X	X	X	X	X	X			
relate their concept of their role as artists to relevant social, ethical, philosophical, and political issues.	X	X	X	X		X			
communicate effectively in visual, oral & written form	X	X	X	X	X	X			

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APPENDIX D

AAHE Assessment/Continuous Quality Improvement Conference Program

AAHE presents
A Double Feature Conference

The 8th Annual Assessment Conference
and

CINERAMA
PARKING

The 1st Continuous Quality Improvement Conference

June 9-12, 1993
Palmer House, Chicago

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PROGRAM

Presenter: **JoAnn Carter-Wells,** Coordinator, Undergraduate Reading Program, California State University.

Session #47
Parlor H,
Sixth Floor
📼

Program Review: Adapting Assessment to School Cultures
This session will explore three cases of how differences in school cultures within a single college influenced program review or impeded its implementation. The cases will be followed by a collaborative analysis of the following questions: (1) To what extent has the culture of the three schools influenced program review? (2) What are the similarities and differences between assessment and program review? (3) How has program review contributed to making existing but implicit forms of assessment more systematic and explicit?

Presenter: **Luke Baldwin,** Associate Professor and Special Assistant to the President for Academic Affairs, Lesley College.

Session #48
Salon II,
Third Floor
📼

Linking Faculty and Student Portfolios
Campus communities shape the behavior of students and faculty. How does a requirement for student portfolios contribute to this process? This session will analyze the impact requiring student portfolios on the evaluation of both students and faculty during the twenty years the requirement has been in effect. The discussion will center on strategies for identifying desirable competencies for both teachers and learners, and for developing support for nonquantitative measures of good learning and good teaching.

Presenters: **Catherine R. Myers,** Professor of English, and **Susan Gerrity,** Professor of Psychology, Manhattanville College.

Session #49
Parlor G,
Sixth Floor
📼

Seeking Consensus on Criteria and Indicators of Quality and Excellence in Colleges and Universities in Canada
This session will present the methodology and results of a three-year national project, including two phases of Delphi panels to define criteria and indicators of quality and excellence and a third phase involving a large-scale survey of some 22 national groups. The study sought to identify consensus among all groups inside and outside colleges and universities. This session will parallel some of the efforts currently under way as part of the National Education Goals efforts in the United States and will provide some useful models for assisting institutions in that effort.

Presenter: **Gilles G. Nadeau,** Professor of Evaluation, University of Moncton.

Session #50
Parlor A,
Sixth Floor
📼

Assessment at Research Universities
Assessment literature and sessions at assessment conferences most often address outcomes assessment at undergraduate institutions with small to moderate enrollments. In this session, undergraduate assessment coordinators from large research universities will talk about what they're doing, why, and how it's working.

Panelists: **Michael J. Dooris,** Research and Planning Associate, Office of Planning and Analysis, The Pennsylvania State University; **Mark W. Dubin,** Associate Vice Chancellor for Academic Affairs, and **Ephraim I. Schechter,** Senior Researcher, Office of Research and Information, University of Colorado, Boulder; **William S. Johnson,** Director, Office of University Evaluation, Arizona State University.

Session #51
Private Dining Room 18,
Fifth Floor
✓

Roundtable: Planning and Assessment
This Roundtable will bring together a number of individuals with extensive experience in linking planning assessment. Following a "talk show" format, the moderator will ask a series of questions designed to engage the panelists and the audience in a discussion of some of the key issues, approaches, and problems for assessment work in this area.

Moderator: **Howard Gauthier,** Executive Associate to the Chancellor for Planning, Ohio Board of Regents. *Panelists:* **Linda C. Petty,** Director, Center for Teaching Excellence, Hampton University; **Reid Johnson,** Professor of Psychology and Coordinator, South Carolina Higher Education Assessment Network; **John Folger,** Professor Emeritus, Vanderbilt University; **Catherine Palomba,** Director, Offices of Institutional Research and Academic Assessment, Ball State University; **William S. Moore,** Director of Outcomes Assessment, Washington State Board for Community and Technical Colleges.

Session #52
Salon III,
Third Floor
📼

Capturing Student Experiences Through Focus Groups

The presenters will describe the use of student focus groups to assess attitudes of students toward general-education curricula. They will share two models for using qualitative research to evaluate general-education programs and demonstrate how information from a survey instrument coupled with focus group data can provide rich resources for faculty and administrators. Participants will discuss the strengths and weaknesses of focus groups and then share their own experiences using focus groups.

Presenters: **Sheila Wright,** Director, All-University Curriculum, University of Hartford; **Ann Ferren,** Vice Provost for Academic Programs, American University.

Session #53
Adams Ballroom,
Sixth Floor
📼

Experiences in Pursuing Total Quality Management

This session will report on experiences with Total Quality Management at such diverse institutions as the University of Pennsylvania, Rio Salado Community College, the University of Amsterdam, Samford University, and the University of Minnesota-Duluth. These experiences are contained in a recently published *New Directions for Institutional Research* volume entitled *Pursuit of Quality in Higher Education: Case Studies in Total Quality Management,* edited by the presenters. The case studies are clustered in four themes: Concepts and Culture; Continuous Improvement Results; Methods, Tools, and Techniques; and Organizing for TQM. The presentation will conclude with a discussion of TQM-bashing, reports of corporate failures, and pitfalls to avoid.

Presenters: **Deborah J. Teeter,** Director, Institutional Research and Planning, University of Kansas; **G. Gregory Lozier,** Executive Director, Planning and Analysis, The Pennsylvania State University.

Session #54
Monroe Ballroom,
Sixth Floor
📼

Using Continuous Quality Improvement in Self-Study and Institutional Effectiveness Programs

Many colleges are exploring the relationship of CQI to ongoing institutional processes, especially self-study and institutional effectiveness. To help leaders examine that relationship, this session will compare the key elements of CQI with self-study, institutional effectiveness, Classroom Research, assessment, and planning. Some examples of the use of CQI in ongoing institutional processes will be cited and implications for practitioners highlighted. Participants also will have an opportunity to rate their own institution's involvement in CQI by completing a CQI Institutional Self-Assessment Questionnaire.

Presenters: **Bill F. Tucker,** Vice Chancellor for Planning and Development, and **Barbara Corvey,** Director of Human Resources, Dallas County Community College District.

Session #55
Salon V,
Third Floor
📼

Ethics and Assessment

This will be a participatory session, in which attendees will consider the following: What is your role in assessment? What are your professional responsibilities and obligations — and to whom? What critical issues are you facing as an assessment practitioner? Which of these have an ethical dimension? How might we help one another deal with these ethical issues? Participants should think about these questions and come prepared to discuss professional responsibilities in relation to ethical considerations in assessment work.

Presenters: **Marcia Mentkowski,** Professor of Psychology and Director, Office of Research and Evaluation, Alverno College; **Thomas Moran,** Vice President for Academic Affairs, SUNY Plattsburgh; **Barbara M. Lawrence,** Director, Center for Teaching

Business and Management Major, Professional Communication Support, and **Sara Steines,** Sophomore, Elementary Education Major, Alverno College.

Session #93
Private Dining Room 17,
Fifth Floor

Some Snarks Are Boojums: Accountability and the End(s) of Education

Accountability in higher education resembles Lewis Carroll's Snark: It is ambitious, tasteless, humanless, elusive, and dangerous. Lacking common goals for general education, colleges have not required graduates to master writing, reasoning, and other abilities. Accountability as currently conceived is unlikely to break the vicious cycle of graduates who are underprepared to teach K-12, attend law school, or undertake other work and academic endeavors.

Presenter: **Roger Peters,** Director of Assessment, Fort Lewis College.

Session #94
Private Dining Room 7,
Third Floor

Medicine Wheels/Quality Circles/Learning Wheels: Native American Perspectives on Learning

This session will explore lessons that can be learned from the world-view of native peoples, which tends to be circular and highly contextual. This model will be contrasted with much of the work done in academic and business communities, which tends to be objective and polarized. From lived experiences in both worlds, the presenter has incorporated both circular and linear approaches in experiential courses taught inside the collegiate environment.

Presenter: **Kaylynn Sullivan TwoTrees,** Artist and 1993 Markley Lecturer, Richard T. Farmer School of Business Administration, Miami University.

Session #95
Salon IV,
Third Floor
✓

Computers and Assessment: Three Approaches ✓

This session will present three different cuts on the use of computers in assessment. Two will look at using computers to facilitate the assessment process; the third, at assessing the effectiveness of computer programs as "educator." The use of technology in assessment, as well as the need to assess the effectiveness of technology in instruction, are important challenges that seem destined to increase dramatically over the next few years. Come and learn about the future.

Presenters: **Larry Steed,** Professor of Mathematics, **Judith Garcia,** Assistant Professor, International Language Studies, and **Isis Clemente-Cabetas,** Instructor, International Language Studies, Miami-Dade Community College; **John Alewynse,** Associate Director, Center for Teaching Excellence, Hampton University; **Steve Cohen,** Technical Director, Curricular Software Studio, Tufts University; **Ellen Rosen,** Professor of Psychology, College of William and Mary.

Session #96
Salon II,
Third Floor

Developing and Funding Classroom Assessment Programs Through Consortia: Sharing the Wealth and the Pain

Classroom Assessment programs can strengthen teaching and learning substantially if developed over time. On a cross-campus scale, Classroom Assessment can renew and strengthen the ways that colleges approach teaching and learning. Consortia make mobilizing local efforts easier than doing battle alone. This panel will reveal all: how to milk the benefits of consortia, a few scary stories on surviving local politics, and ways to prevent running amok. The panel of consortium leaders will describe getting started, finding funds, and maintaining momentum. Participants will be actively involved in discussing how a consortium would work for their institution.

Presenters: **Susan S. Obler,** Director, Teaching and Learning Center, Rio Hondo College, and Research Coordinator, Title III Southern California Consortium for Classroom Assessment; **Michelle Kalina,** Research Coordinator, Chancellor's Office Classroom Assessment Project, Napa Valley College; **Linda Umbdenstock,** Director, Institutional Research and Planning, Rio Hondo College; **Carol Brown,** Director, Gulf Coast Beacon Project, South West College.

Round #15: A Comprehensive State University System Approach to General-Education Assessment
Presenters: **Frederic J. Medway,** Professor of Psychology, and **Karen Carey,** Coordinator of Assessment, University of South Carolina.

Round #16: Computer-Facilitated Program Development and Assessment: A Hands-On Demonstration
✓
Presenters: **John Alewynse,** Associate Director, Center for Teaching Excellence, Hampton University; **Ellen Rosen,** Professor of Psychology, College of William and Mary.

Round #17: Assessing Math Skills of Business Statistics Students
Presenter: **Michael A. Spinelli,** Associate Professor of Management Science, Virginia Commonwealth University.

Round #18: Using an Assessment of Reading Practices and Attitudes to Guide Teaching and Research
Presenters: **Kris M. Smith,** Institutional Assessment Coordinator, and **Gary L. Steinley,** Department Head and Professor of Undergraduate Teacher Education, South Dakota State University.

Round #19: Outcomes Assessment Practices and Institutional Policy Issues
Presenter: **John Alexander,** Head, Department of Languages and Literature, Ferris State University.

Round #20: The Senior Project — An Example of Evaluation and Analysis
Presenter: **Ernie Oshiro,** Associate Professor and Director of Assessment, University of Hawaii, West Oahu.

Round #21: Some Assessment Lessons Learned by Black Hawk College
Presenters: **Sheila Lillis,** Assistant to the Vice President for Instruction, and **Dorothy Martin,** Professor of Biology and Director, Teaching and Learning Center, Black Hawk College.

Round #22: The Learning Profile/Learning Journal: Improving Students' Involvement in Learning
Presenters: **Trudy Bers,** Senior Director of Institutional Research, Curriculum, and Strategic Planning, and **Phyllis Deutsch,** Director of Instructional Support Services, Oakton Community College.

Round #23: Assessing Improvement in Writing: Holistic Scoring and Portfolio Methods
Presenter: **Dennis Holt,** Director, Writing Outcomes Program, Southeast Missouri State University.

Round #24: Portfolios: Authentic Means for Assessing Developmental Reading and Writing Programs
Presenter: **Cathy A. Simpson,** Assistant Professor of English and Coordinator of Developmental English, Northern Virginia Community College.

Round #25: Starting From Scratch: Assessing General Education
Presenter: **Robert Becker,** Dean of Core, General Studies, and Freshman Studies, Western State College.

APPENDIX E

Department of English Assessment Data Analysis

DRAFT

Analysis of Essay Placement Data
For 1987-88 and 1989-90

Linda C. Petty, Ph.D.
Center for Teaching Excellence

June 2, 1991

DRAFT

Analysis of Essay Placement Data
For 1987-88 and 1989-90

I. Introduction

Hampton University has undertaken a major long range effort to assess the effectiveness and adequacy of its educational programs. As part of this program, the data from the freshmen English placement process for 1987-88 and 1989-90 have been examined using the Statistical Package for the Social Sciences (SPSSx) to discover its efficacy in the placement of Hampton University freshmen in English 100, 101 or 102. We had planned to include data for 1988-89, but those data appear to have been misplaced. This effort was supported by a grant from the Fund for the Improvement of Post Secondary Education (FIPSE), Dr. John Alewynse, project director.

In August of each year, the English department reads an essay produced by each freshmen to determine the level of writing proficiency attained in order to place each in either English 100, 101 or 102. Each essay is read by two readers and a grade between 1 and 6 is assigned by each. If there is a difference between the two grades of more than one point, a third grader resolves the discrepancy. The numbers (Reader1 and Reader2) given to the essay determine placement in English 100, 101 or 102 and are the pretest data. After students complete English 102, each produces another essay that is read using the same process. These data make-up the posttest.

II. Program Effectiveness

By comparing the pretest scores with the grades earned by students in these courses, the adequacy of this placement procedure can be determined. Table 1 presents the correlation coefficients for the first, second and the average scores for the pretest with English 101 and 102 course grades. All of these scores are significantly correlated (p>0.001) with course grades. Because these correlations were computed on some 795 students in 1987-1988 and 880 in 1989-1990 the fact that a significant relationship was demonstrated is hardy surprising or even interesting. The important question is the amount of variance in the course grade that can be accounted for by the score on the placement essay. To discover that percentage we only have to square the correlation coefficient. In the case of the average for the pretest we square .1711 to get 2.92 percent and 0.1843 yields 3.39 percent. So the pretest accounts for

	1987-1988			1989-1990		
	Score1	Score2	Average	Score1	Score2	Average
English101	.1418	.2004	.1711	.1945	.1741	.1843
102	.1882	.1859	.1870	.0961	.0852	.0901

Table1: Pearson Correlation Coefficients for Pretest Scores and English Course Grades

about 3 percent of the variance in a student's English 101 course grade in both years and about 3.5 percent of the 102 course grade in the first year and only .81 percent in the last year.

I have searched the literature on the techniques for grading essays for placement and can find no validation statistics for any of the methods (eg. ETS) for comparison with our percentages. However, from our own data we can see that student's course grade in English 101 accounts for some 15.5 percent of the variance in her/his 102 course grade. Of course, since a one shot essay written under pressure and on an assigned topic is a very different experience than the many elements that go into a course grade generated over an entire semester, we would expect that the essay score would account for far less of the variance than would the other English course in the sequence. However, because the process of scoring the essays for placement is very time consuming and cumbersome, we must ask how much variance must be predictable from it in order to make the process worthwhile. There will be more discussion of this issue in the final section of this report.

A significant difference was found when scores on the pretest and the posttest were compared using a t-test (p>0.001, df=748, t values 3.15 and 4.39). Again this significant difference between the performance of students before and after they have completed the two English courses is an artifact of the large number of observations. The actual difference in the mean scores is a slight 0.15 of a point on the 8 point scale. This small difference, however, does not indicate that students are not writing much better after English 101 and 102. There is little question that readers would expect more as they grade 102 essays. This procedure can hardy be thought of as "objective" in the sense that readers know that the essays that they are reading were either written as part of the placement process or as part of the course work in English 102. There is simply no way to measure the consistency of reader standards.

Table 2 presents frequency of each essay score and average grades in English 101 for those students that earned that essay score for both years.

	1987-1988		1989-1990	
Pretest Essay Score	Frequency	Eng 101 Average	Frequency	Eng 101 Average
1	1	1.00	2	2.50
2	15.5	2.27	32.5	2.09
3	192.5	2.51	112.5	2.52
4	348.5	2.71	302.5	2.69
5	59.5	2.94	123.5	2.87
6	-	-	17.5	3.50
Total	616	2.65	591	2.66

Table 2: Frequency and English 101 Grades by Pretest Essay Scores by Years.

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These data reflect the relationship between the the two scales. Except at the lower extreme where the frequency is very low (2) in 1989-1990, the average Eng101 grades show a constant linear increase as the essay scores increase. This relationship is reflected in the high positive correlation reported earlier. Since the posttest is part of the Eng102 grade there is an even higher positive correlation, but because this is a part-whole relationship, it is a statistically trivial relationship and, therefore, of no interest.

III. Reader Discrepancies

In the first year, 1987-1988, the English department was using the ETS methods to rate essays, while in the other year, 1989-90, they were using their own method. There is are large difference in reader discrepancies across the two years as Table 3 shows. Discrepancies of one point are ignored as they do not have to be resolved by a third reader. Clearly the HU system resulted in many fewer discrepancies that required resolution. The Chi-Square for these data was significant at the p>0.000001 level confirming that the HU system was superior in reader consistency.

Discrepancy	1987-1988		1989-1990	
	ETS		HU	
	Pretest	Posttest	Pretest	Posttest
1	403	271	292	354
2	-	68	1	1
3	-	7	1	-
4	-	1	-	-

Table 3: Discrepancy Frequency for Pretest and Posttest by Year

III. Demographic Comparisons

When scores given on the pretests and posttests were compared by sex no significant differences were found. Scores for 1987-1988 are presented by sex in

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Pretest Score
1987-1988

	1	2	3	4	5	6	
Females	1.5	22	153.5	270.5	71.5	3	Frequency
	0.003	4.21	29.3	56.1	10.9	0.006	Percent
Males	2.5	28.5	92	125.5	20.5	1	Frequency
	0.009	10.5	34.1	46.5	7.6	0.003	Percent

Posttest Score
1987-1988

	1	2	3	4	5	6	
Females	1	15	97.5	181.5	68.5	11	Frequency
	0.003	4.0	26.1	48.5	18.3	2.9	Percent
Males	1	10.5	46	87.5	31	5	Frequency
	0.006	5.8	25.4	48.3	17.1	2.8	Percent

Table 4: Pretest and Posttest Scores by Sex for 1987-1988

the Table 4 for both the pretest and posttest. Table 5 includes the same data for 1989-1990. Again there were no significant differences by sex. Table 6 and 7 includes the same sexual data for course grades in ENG101 and ENG102 for each of the two years. A much larger percentage of males received the grade of D

Pretest Score
1989-1990

	1	2	3	4	5	6	7	
Females	1.5	25.5	85.5	243.5	106	15.5	0.5	Frequency
	0.003	5.3	17.9	50.9	22.2	3.2	0.002	Percent
Males	0.5	7	27	56.5	17	2		Frequency
	0.005	6.4	24.5	51.4	15.5	1.8		Percent

Posttest Score
1989-1990

	1	2	3	4	5	6	
Females	0.5	10	58.5	189	118.5	22.5	Frequency
	0.001	2.5	14.7	47.4	29.7	5.6	Percent
Males	0.5	9.5	63.5	104	49.5	5.5	Frequency
	0.002	4.1	27.3	44.5	21.2	2.4	Percent

Table 5: Pretest and Posttest Scores by Sex 1989-1990

ENG101 Course Grade
1987-1988

	A	B	C	D	E	I	
Females	51	210	129	17	7	1	Frequency
	12.3	50.6	31.1	4.1	1.7	0.24	Percent
Males	25	93	67	13	4	1	Frequency
	12.5	45.8	33.0	6.4	2.0	0.49	Percent

ENG102 Course Grade
1987-1988

	A	B	C	D	E	I	S	U	
Females	25	154	142	29	7	6	1		Frequency
	6.87	42.3	39.0	8.0	1.9	1.6	0.27		Percent
Males	11	61	63	23	10	2		1	Frequency
	6.4	35.7	36.8	13.5	5.8	1.2		0.58	Percent

Table 6: ENG101 and 102 Course Grades by Sex for 1987-1988

in ENG101 than did females while males failed ENG102 in significantly higher numbers than did females. In ENG101, almost exactly the same percentage of males and females received an E (1.7 percent for females and 2.0 percent for males). In ENG102, almost twice the percentage of males earned D's than did females (males 13.5 percent and females 8.0 percent) while almost three times as many males as females received E's (5.8 percent males and 1.9 percent females). These differences probably reflect the well known sex difference in language skills, not any inherent bias in these courses. Little difference is seen in the percentage of males and females that earned A's in both courses. A greater percentage of females got B's and C's than did males, however.

Table 7 reports the same data for 1989-1990. The relationship between the percentage of grades received by males and females described for 1987-1988 are shifted to the other end of the grade scale in 1989-1990. No males failed ENG101

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ENG101 Course Grade
1989-1990

	A	B	C	D	E	I	
Females	64	215	155	13	5	2	Frequency
	14.1	47.4	34.1	2.8	1.1	0.44	Percent
Males	11	71	93	4		1	Frequency
	6.1	39.4	51.6	2.2		0.56	Percent

ENG102 Course Grade
1989-1990

	A	B	C	D	E	I	S	U	
Females	62	255	112	14	8	4	2		Frequency
	13.6	55.8	24.5	3.1	1.8	0.88	0.44		Percent
Males	17	85	89	18	5	1			Frequency
	7.9	39.5	41.4	8.4	2.3	0.47			Percent

Table 7: Course Grades in ENG102 by Sex for 1989-1990

with a grade of E and almost the same percentage of males and females received D's. However, only half the percentage of males earned A's. In ENG102, similar percentages of females and males got E's, but many more males got D's and only about half the percentage of males earned A's.

Table 8 presents pretest and posttest scores by major for 1987-1988. The number for each major changes from pretest to posttest in that many students change their majors while in ENG101 and ENG102. Clearly, majors in some areas are expected to have superior writing abilities, while others are expected to excel in other academic areas. This table does not reflect those expected differences. It should be remembered that these freshmen students have declared these areas as their major when they take the pretest and that even when they take the posttest they are only sophomores with very limited experience in this chosen major. These considerations probably account for the lack of expected differences between majors in both the pretest and the posttest.

1987-1988

Score

Major		1	2	3	4	5	6
Business Management	Pretest	0.5	3	19.5	45.5	9.5	1
	Posttest		2.5	12.5	31.5	9	0.5
Marketing	Pretest		1.5	11.5	17	1	
	Posttest		3.5	7.5	11	5	2
Architecture	Pretest		4.5	11	18	7.5	
	Posttest		1.5	6.5	10.5	5.5	1
Communications Disorders	Pretest		1.5	3	3.5		
	Posttest			0.5	4.5	1	
Finance	Pretest		2	10	16.5	3.5	
	Posttest		1.5	8	12.5	4	1
Undecided	Pretest	1.5	10.5	32.5	49	11.5	
	Posttest		4	14.5	26.5	11.5	0.5
Biology	Pretest		5	16.5	24.5	7.5	
	Posttest		1.5	9	15.5	8.5	1.5
Psychology	Pretest		2	10.5	26	6.5	
	Posttest		1	10	13	9.5	1.5
Accounting	Pretest		5	29	43	9	
	Posttest		1.5	18	31.5	7	1
Computer Science	Pretest		3.5	28	23.5	1	
	Posttest		1	12	23.5	3.5	
Mathematics	Pretest	1	0.5	4	3.5		
	Posttest			2.5	3.5	1	
Engineering	Pretest		0.5	11.5	8	3	
	Posttest		1.5	5	10.5	1	
Marine Science	Pretest	0.5	0.5	2.5	3	0.5	
	Posttest	0.5	1	2.5	1.5	0.5	
Business Education	Pretest			1	1		
	Posttest			2			
Speech	Pretest		0.5	2	2.5	1	
	Posttest			0.5	2	2.5	
Chemistry	Pretest			2	4	1	
	Posttest			1	4		
Physics	Pretest				0.5	1.5	
	Posttest				0.5	0.5	
Music Education	Pretest			0.5	1.5	1	
	Posttest				2		

Major		1	2	3	4	5	6
Physical Education	Pretest	1.5	1.5	0.5	1.5	1.5	
	Posttest			1	0.5	1.5	
CE	Pretest		1	0.5	2	0.5	
	Posttest			1	1		
English	Pretest		0.5	2.5	5.5	0.5	
	Posttest			1	4	1.5	
Economics	Pretest		0.5	3.5	3	0.5	
	Posttest			1.5	3		1.5
Music	Pretest		1	1	4.5		
	Posttest			1	3.5	0.5	
Building Construction Technology	Pretest			2			
	Posttest			2			
Speech	Pretest			1.5	4.5		
	Posttest			2	5	1.5	
Film	Pretest			1	3.5		
	Posttest			1	2		
Art	Pretest			0.5	0.5		
	Posttest				1	0.5	0.5
History	Pretest			0.5	1.5		
	Posttest				1		
Jazz	Pretest			0.5	1.5		
	Posttest						
Political Science	Pretest		2	14.5	16.5	3	0.5
	Posttest		3.5	4	17	8.5	1
Nursing	Pretest			6.5	10	0.5	
	Posttest			6.5	5.5	2	1
Early Childhood Education	Pretest			2.5	2.5		
	Posttest			0.5	2	0.5	
Mass Media	Pretest		1.5	9.5	20.5	16.5	1
	Posttest			5.5	14	7.5	2
Sociology	Pretest		1	1.5	12.5	4.5	0.5
	Posttest		0.5	5	7	6	0.5
Elementary Education	Pretest		1	0.5	4	0.5	
	Posttest		0.5	1.5	2	1	

Table 8: Pretest and Posttest Scores by Major 1987-1988

APPENDIX F

Department of English Assessment Workshop

HAMPTON UNIVERSITY
HAMPTON, VIRGINIA 23668

DEPARTMENT OF ENGLISH
(804) 727-5421

24 June 1991

MEMORANDUM

TO: DR. JOHN ALEWYNSE, DEAN
FRESHMAN STUDIES

FROM: Joyce M. Jarrett
JOYCE M. JARRETT, CHAIR

RE: ASSESSMENT WORKSHOP COMMITTEE

Thank you very much for allowing my colleagues and me to work on this important assessment project. We would appreciate your responding to the attached report at our closing session on Wednesday, June 26, at 12:00 in AR304.

We look forward to meeting with you.

JMJ/elh

HAMPTON INSTITUTE
THE UNDERGRADUATE COLLEGE • GRADUATE COLLEGE • COLLEGE OF
CONTINUING EDUCATION

HAMPTON UNIVERSITY
HAMPTON, VIRGINIA 23668

DEPARTMENT OF ENGLISH
(804) 727-5421

21 June 1991

MEMORANDUM

TO: DR. CARLTON BROWN, DEAN
SCHOOL OF LIBERAL ARTS AND EDUCATION

FROM: Joyce M. Jarrett
JOYCE M. JARRETT, CHAIR

RE: ASSESSMENT WORKSHOP REPORT

In response to your charge , my colleagues and I spent much of academic year 1990-91 reevaluating our writing assessment program as well as our assessment model for majors. At our May department meeting, Dr. Linda Petty met with the English faculty to share her findings of our writing proficiency program which was instituted in 1986. Her findings were sobering to say the least.

In essence, her report revealed that data suggest that overall students did make gains over a one-year period. However, she also pointed out concerns regarding a number of variables that likely limit the model's validity --

1) Though a common grading scale is used to evaluate student papers, the faculty appeared to have more difficulty (had more discrepancies) in responding to post-test essays. This in itself could suggest that the faculty may have had higher expectations of writers at the end of the academic year than at the beginning. A variable which could have skewed results.

2) The department relies on the writing model for placement purposes, for student evaluation and for program evaluation. Dr. Petty cautioned us that we may be trying to ascertain more information than the design is developed to provide.

3) Though the model indicates some student improvement in writing, Dr. Petty acknowledged that given the concerns about the design, the department may want to explore other assessment options. (SEE ATTACHED REPORT.)

Dean Brown, I am sure you can understand why I felt that Dr. Petty's report clearly called for immediate attention. After all, the department has a responsibility to the university to place entering students. Since the design we were using was questionable, we had to must act immediately.

I was fortunate enough to be given an opportunity to present to Elana Sharer , FIPSE representative, my need to study and, if necessary, to revise our assessment plan. Understanding the urgency to review our model, Ms. Sharer recommended to Dr. Alewynse, FIPSE project director, that an English AD HOC group be allowed to conduct these important tasks this summer.

Once gaining approval, I selected a small department committee which met for 10 days to accomplish the following goals:

1 - Develop departmental goals.

2 - Revise course objectives for English 101-102.

3 - Restructure a writing assessment plan for 1991-92.

4 - Refine the assessment plan for majors

5 - Develop a plan to assess student attitudes and perceptions.

6 - Finalize the 1990-92 sequence sheets.

7 - Develop 1992-94 sequence sheets.

We would like for you to review the materials we have developed and share your response with us at our closing session on Wednesday, June 25 at 12:00 noon in the Writing Center, AR304. We look forward to seeing you.

JMJ/elh

ASSESSMENT WORKSHOP

Committee Members:

Dr. Joyce M. Jarrett, Chair

Dr. Amee Carmines

Dr. Clayton G. Holloway

Mrs. Barbara M. Whitehead

DEVELOP DEPARTMENTAL GOALS

GOALS OF THE ENGLISH DEPARTMENT

- To offer a balanced curriculum designed to stimulate intellectual curiosity, to promote academic rigor and creativity in the pursuit of knowledge and to enhance personal growth.
- To assist students in developing appreciation of and competency in language and literature;
- To provide opportunity for independent study and scholarship;
- To provide a variety of teaching methodologies to meet the learning needs of a diverse student body living within a changing society;
- To provide a curriculum which assist students to succeed who enter the department with varying degrees of academic preparedness;
- To sponsor courses which give students the opportunity to discuss values and attitudes as an important component of intellectual growth, social awareness and moral responsibility;
- To offer courses which focus upon ethnic and cultural diversity;
- To inspire students to be useful citizens on campus and in the wider communities;
- To introduce students to intellectual thought ranging from ancient to contemporary themes;
- To offer a curriculum which will help students to prepare for careers successfully;
- To conduct on-going assessment of student, faculty and curriculum.

ENGLISH 101 COURSE OBJECTIVES

Each student completing this course should be able to:

1 - Produce prose which focuses upon the writer, the audience and the subject.

2 - Employ invention strategies, in and outside of the classroom, leading to a clear purpose.

3 - Show sense of purpose through developing an effective thesis statement.

4 - Develop the thesis with specific details, relevant examples, and appropriate selection of rhetorical strategies.

5 - Maintain unity and coherence within and among paragraphs.

6 - Use words appropriately in context.

7 - Show growth in recognizing and using a variety of sentence patterns.

8 - Demonstrate control of basic grammar, usage, punctuation, and mechanics through careful revising and editing.

REVISE COURSE OBJECTIVES FOR
ENGLISH 101-102

ENGLISH 102 COURSE OBJECTIVES

Each student completing this course should be able to:

1 - Exercise analytical and critical thinking, reading and writing skills.

2 - Illustrate ability to use the full range of rhetorical strategies.

3 - Demonstrate continued development in style, i.e., varied sentence patterns, diction, grammar, and usage.

4 - Apply reading and analytical skills to literary work.

5 - Conduct research and use and document sources properly.

6 - Evaluate his or her writing as well as the writing of others.

RESTRUCTURE A WRITING ASSESSMENT
FOR 1991-92

HAMPTON UNIVERSITY
HAMPTON, VIRGINIA

DEPARTMENT OF ENGLISH

WRITING ASSESSMENT

In an effort to evaluate its ENG 101-102 writing sequence, the Department of English will implement a writing assessment model designed to determine the extent to which students are meeting course objectives. The assessment plan consists of the following components: (1) a pretest/posttest essay examination, (2) student course evaluations, (3) faculty course evaluations, and (4) a cumulative comparison of pretest/posttest performance to students' 101/102 course grades.

PHILOSOPHY OF DESIGN

Our writing assessment program will serve as a basis for measuring overall performance of students, not as a reliable means of evaluating individual student growth. The assessment plan has been developed to bring the department closer to a common standard of evaluation and to aid the department in assessing the impact of ENG 101-102 on the quality of student writing.

Limitations of the design:

1 - While this plan gives a general indication of student outcomes, it is not necessarily an indicator of students' course success. Professors can provide more reliable assessment of student progress.

2 - The essay examination is a valid instrument only if test evaluation criteria are analogous to essay grading criteria required for course work.

3 - The reliability and validity of the test itself are dependent upon the effectiveness of testing procedure and grading process.

Our assessment design consists of pre- and post- examinations. The pretest will be administered to all entering first year students and will require them to develop an essay on one of two topics, written on a provided essay examination sheet. Students whose last names begin with A-H will write on topic 1 and students with last names I-Z will write on topic 2. The posttest, of the same design, will be administered in the ENG 102 class near the end of the semester. On the posttest students whose names begin with A-H will write on topic 2 and students with last names beginning I-Z will write on topic 1 to ensure that at the end of the school year no student is given the same essay topic. Writing samples from both examinations will be holistically graded according to an essay scoring guide, adapted from a NTE grading scale. Each writing sample will be read by two English department faculty members, with conflicting scores being resolved by a third.

GRADING PROCESS

Graders score holistically a piece of writing from a low score of 1 to a high score of 6. Each paper is read by two readers, with conflicting scores being decided by a third. [A conflicting score is defined as two scores which are more than one grade apart.] For example, scores of 4 & 6 would be considered a conflicting score for an essay, where scores of 4 & 5 would not. Specifically, after reading an essay, each grader scores it by darkening the appropriate circle on the backside of each theme. Graders use a different set of symbols to indicate the 1-6 range. These different symbols prevent second readers from being influenced by the previous score. In addition to recording a score, every reader must grid in an identification number on each essay he/she reviews. After essays have been reviewed by two graders, they are scanned and the scanning results run through the computer so as to identify those essays having received conflicting scores. Once conflicting scores have been resolved, a computer-generated list of test results is sent to the English department.

STUDENT COURSE EVALUATION

In addition to using a pretest/posttest design, the department will develop a student course survey so that students can evaluate the writing program. Developed under the guidance of CTE test specialist, the survey will include such questions as the following: What has been the most positive aspect of the course? How has your writing improved? If you could change one thing about the course design what would it be? Why? Student evaluations will be done at the end of the ENG 101 and ENG 102. An English department AD HOC Committee comprised of members from the department's Assessment and Curriculum committees will work with the CTE specialist to develop the pilot instruct by the end of Fall 1991. At the end of the first year, developers will examine student responses in an attempt to test both the content and construct validity of the instrument.

FACULTY COURSE EVALUATION

At the end of each semester instructors will also be asked to evaluate the course. Responding to the survey anonymously, instructors will reexamine course objectives, materials, and the course design. They will also be asked to identify the strength of the course and to make recommendations for improvement.

WRITING PLACEMENT PROGRAM

Rather than relying on a single essay as the determining factor for course placement, the department, effective Fall 1991, will implement a multiple indices placement plan. Placement will be two-fold: First, students will conditionally be placed in English 100 (Developmental Writing), 101 (regular sections), or ENC 102 (honors) on the basis of the following criteria: (1) High School GPA, (2) Verbal Score on the SAT, and (3) the score on the TSWE (Test of Standard Written English). The second phase of placement will be the assessment of a diagnostic essay required of all writing students and evaluated by the course instructor. In addition to using the essay for diagnostic purposes, the course instructor through his or her review will determine if the conditional placement is appropriate. In instances where writing samples clearly reflect that a student has been placed at a level above or below his or her performance level, the instructor may request through the department chair that adjustments be made. In such cases, the paper in question will be read by a second reader (in the event of a discrepancy by third reader) to ensure that the instructor's assessment is correct. If adjustments are deemed appropriate, students will be notified that they will be dropped automatically from the course they are in and will be recommended to take another.

REFINE THE ASSESSMENT PLAN FOR MAJORS

HAMPTON UNIVERSITY DEPARTMENT OF ENGLISH

ASSESSMENT PLAN FOR MAJORS

PHILOSOPHY OF DESIGN

Our assessment plan is intended to provide support for students while maintaining a high standard of performance. To meet both of these goals we have chosen a writing portfolio strategy for ongoing assessment leading to the senior thesis. Such an approach permits us to give students appropriate feedback at crucial points throughout the curriculum, leading to a higher rate of successful completion of the English major within the four year undergraduate program.

STUDENT PORTFOLIOS

Each incoming English major will maintain a portfolio containing six sample papers: 1) one essay from 101-102 and the 102 research paper; 2) two essays from ENG 210-211; 3) an essay and a research assignment from 215-216; 4) an essay and a research paper from any junior level course. Students will be expected to maintain the portfolios throughout their four years, but two options for centralized back-up folders are: 1) have the students submit their portfolio essays to their advisors for inclusion in folders, or 2) have students submit the essays to the main office to be kept in a centralized file.

EVALUATION OF PORTFOLIOS

These portfolios will be evaluated by a team of faculty readers at the end of the sophomore year. The readers will mark the portfolios as satisfactory or unsatisfactory considering the following guidelines: 1) Does the student write well in terms of organization, development, grammar, and stylistic control? 2) Does the student exhibit the critical reading skills necessary for literary analysis? 3) Does the student use and document research sources properly? Sophomores showing serious weaknesses in any of these areas will be invited to an oral interview with the faculty team, then assigned specific tasks to fulfill in the following semester which they will submit for faculty review.

The portfolios will be evaluated again at the end of the junior year using the same standards, but this time giving special consideration to areas for improvement before students move on to the senior thesis.

SENIOR SEMINAR

Our longstanding and successful senior seminar exit assessment will remain in place, but reduced to one semester and tightly coordinated with English 220. Students will produce a thesis of substantial length and intellectual depth which they will defend orally before a faculty committee.

DEVELOP A PLAN TO ASSESS STUDENT ATTITUDES AND PERCEPTIONS

FINALIZE THE 1990 - 92 SEQUENCE SHEETS

COURSE SEQUENCE FOR ENGLISH ARTS MAJORS
Effective Fall 1990-92

Freshman Year

1st Semester

Course	Credit	Date Completed	Grade
English 101-Written Communication	3	______	____
English 210-Into. to Literature	3	______	____
History 106-World Civilization II	3	______	____
Foreign Language-__________	3*	______	____
Math 109	3	______	____
University 101	3	______	____
	18		

2nd Semester

Course	Credit	Date Completed	Grade
English 102-Written Communication	3	______	____
English 211-Intro. to Literature	3	______	____
History 105-World Civilization I OR History 107-African-American History	3	______	____
Foreign Language-__________	3*	______	____
Mathematics 110	3	______	____
**Sociology 205	3	______	____
	18		

*Completion of the intermediate level is required. Students may gain credit by Advanced Placement or by examination.

**Required Social Science course

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Sophomore Year

1st Semester

Course	Credit	Date Completed	Grade
English 215-World Literature	3		
Speech 103	3		
Humanities 201	3		
Foreign Language	3		
Health 200	2		
Biology 101	3		
	17		

2nd Semester

Course	Credit	Date Completed	Grade
English 216-World Literature	3		
English 201-Trad. English Grammar	3		
Political Science 201	3		
Science 102	3		
Humanities 202	3		
Foreign Language-____________	3		
	18		

Junior Year

1st Semester

Course	Credit	Date Completed	Grade
English 203-English Literature	3	________	_____
English 220-Writing Research Papers	3	________	_____
Physical Education	2	________	_____
English Elective	3**	________	_____
English Elective	3**	________	_____
	14		

2nd Semester

Course	Credit	Date Completed	Grade
English 204-English Literature	3	________	_____
English 320-Advanced Writing	3	________	_____
English Elective	3**	________	_____
Elective	3***	________	_____
Elective	3***	________	_____
	15		

**Required English Electives (nine hours) are to be taken from English 300, 322, 329, 403, 404, 409, 410.

***Nine of the eighteen hours of free electives for English Arts majors are to be taken within the Department of English.

Senior Year

1st Semester

Course	Credit	Date Completed	Grade
English 311-American Literature	3		
English 501-History of the Language	3		
English 419-Seminar	3		
Elective	3***		
Elective	3***		
	15		

2nd Semester

Course	Credit	Date Completed	Grade
English 312-American Literature	3		
English 420-Seminar	3		
Elective	3***		
Elective	3***		
	12		

TOTAL HRS 127

***Nine of the eighteen hours of free electives for English Arts majors are to be taken within the Department of English.

COURSE SEQUENCE FOR ENGLISH EDUCATION: ENG. ARTS MIDDLE/SECONDARY
Effective Fall 1990-92

Freshman Year

1st Semester

Course	Credit	Date Completed	Grade
English 101-Written Communication	3		
English 210-Into. to Literature	3		
History 106-World Civil. II	3		
Foreign Language-____________	3		
Mathematics 109	3		
University 101	3		
	18		

2nd Semester

Course	Credit	Date Completed	Grade
English 102-Written Communication	3		
English 211-Intro. to Literature	3		
History 101-American History I	3		
Foreign Language-____________	3		
Mathematics 110	3		
Biology 103	4		
	19		

SUMMER I

Course	Credit	Date Completed	Grade
English 201-Trad. Eng. Gram.	3		
History 102-American History II	3		
Political Science 305	3		
	9		

Sophomore Year

1st Semester

Course	Credit	Date Completed	Grade
English 215-World Literature	3		
Humanities 201-Humanities Seminar	3		
Speech 103-Oral Communication	3		
Foreign Language-___________	3		
Science 104-General Biology	4		
Health	2		
	18		

2nd Semester

Course	Credit	Date Completed	Grade
English 216-World Literature	3		
Humanities 202-Humanities Seminar	3		
Sociology 205	3		
Education 200-Education Foundations	3		
Education 200-LAB	1		
Physical Education 105	2		
Foreign Language-___________	3		
	18		

Junior Year

1st Semester

Course	Credit	Date Completed	Grade
English 200-Prin. & Skills of Develop. Reading	3		
English 203-English Lit. I	3		
English 202-Struc. Trad. English	3		
English 311-American Literature	3		
English 303-Ethnic OR 313-African-American Literature	3		
English 213-Adolescent Lit.	3		
	18		

2nd Semester

Course	Credit	Date Completed	Grade
*English 204-English Literature II	3		
English 312-American Lit. II	3		
English 320-Advanced Writing	3		
English 220-Writing Research Papers	3		
Education 208-Education Pschyology	3		
Education 208-LAB	1		
Education 302-Human Growth & Devel.	3		
Education 302-LAB	1		
	20		

Senior Year

1st Semester

Course	Credit	Date Completed	Grade
*Education 300 OR Education 318	3		
*Education 300-60 (LAB) OR 318-60	1		
Education 556-Methods & Materials of English Instruction	3		
Education 305-Measurements & Evaluation in Education	3		
Education 305-LAB	1		
English 501-History of the Language	3		
English 419-Seminar	3		
	17		

2nd Semester

Course	Credit	Date Completed	Grade
English 420-Seminar	3		
**Education 420 OR Education 440	12		
Education 442-Seminar	1		
	16		

TOTAL HRS 153

*EDU 300 - Secondary; EDU 318 - Middle
**EDU 420 - Middle; EDU 440 - Secondary

COURSE SEQUENCE FOR TEACHER EDUCATION: ENG. ARTS/ELEM.
Effective Fall 1990-92

Freshman Year

1st Semester

Course	Credit	Date Completed	Grade
English 101-Written Communication	3		
English 210-Intro. to Literature	3		
Mathematics 109	3		
Foreign Language-____________	3		
History 106-World Civil. II	3		
University 101	3		
	18		

2nd Semester

Course	Credit	Date Completed	Grade
English 102-Written Communication	3		
English 211-Intro. to Literature	3		
Mathematics 110	3		
History 101-American History I	3		
Foreign Language-____________	3		
Biology 103	4		
	19		

SUMMER I

Course	Credit	Date Completed	Grade
English 201-Trad. English Gram.	3		
History 102-American History II	3		
Political Science 305	3		
	9		

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Sophomore Year

1st Semester

Course	Credit	Date Completed	Grade
English 215-World Literature	3	________	_____
Speech 103-Oral Communication	3	________	_____
Sociology 205-Intro. to Sociology	3	________	_____
Humanities 201	3	________	_____
Science 104	4	________	_____
Foreign Language-______________	3	________	_____
	19		

2nd Semester

Course	Credit	Date Completed	Grade
English 216-World Literature	3	________	_____
Humanities 202	3	________	_____
Education 200-Foundations of Education	3	________	_____
Education 200-LAB	1	________	_____
Foreign Language-______________	3	________	_____
Health 200	2	________	_____
Physical Education 105	2	________	_____
	17		

SUMMER II

Course	Credit	Date Completed	Grade
Geography 201	3	________	_____
English 209	3	________	_____
English 313	3	________	_____
	9		

Junior Year

1st Semester

Course	Credit	Date Completed	Grade
English 203-English Lit. I	3		
English 311-American Literature I	3		
English 200-Prin. & Skills of Devel. Reading	3		
English 202-Struc. of the English	3		
English 220-Writ. Research Papers	3		
	15		

2nd Semester

Course	Credit	Date Completed	Grade
Education 309-Principles of Teaching the Young Child	3		
English 320-Advanced Writing	3		
Education 208	3		
Education 208-LAB	1		
English 204-English Lit. II	3		
English 312-American Lit. II	3		
Education 302	3		
Education 302-LAB	1		
	20		

Senior Year

1st Semester

Course	Credit	Date Completed	Grade
English 419-English Seminar	3		
English 501-History of the Language	3		
Education 310-Instruc. Strategies of K-4	3		
Education 315-Teaching Develop. Reading	3		
Education 305	3		
Education 305-LAB	1		
	16		

2nd Semester

Course	Credit	Date Completed	Grade
English 420-English Seminar	3		
Education 409-Directed Observation and Student Teaching	12		
Education 442-Seminar	1		
	16		

TOTAL HRS 158

DEVELOP 1992 - 94 SEQUENCE SHEETS*

*With the recent restructuring of the General Education Program and the August 1989 Virginia Education Commission mandate, our department, like many others, had watched the number of required hours in all of our programs increase significantly. Of major concern to the English faculty was the high number of hours required in the English Education programs, particularly with the Elementary Education sequence which presently requires 158 hours (nearly a five year plan).

The main goal of the Assessment Workshop Committee was to evaluate major area courses in an attempt to reduce the number of required major hours--of course, without sacrificing program integrity. The results are as follows:

PROGRAM	1990 - 91	1992 - 94
English Arts	127 hours**	121 hours
English Educ. (Middle/Sec.)	153 hours	144 hours
English Educ. (Elementary)	158 hours	146 hours

**The department was granted permission through the school dean to reduce the 136 hour requirement listed in the catalog to 127.

COURSE SEQUENCE FOR ENGLISH ARTS MAJORS

Effective Fall 1992-94

Freshman Year

1st Semester

Course	Credit	Date Completed	Grade
English 101-Written Communication	3		
English 210-Into. to Literature	3		
History 106-World Civilization II	3		
Foreign Language-___________	3*		
Math 109	3		
University 101	3		
	18		

2nd Semester

Course	Credit	Date Completed	Grade
English 102-Written Communication	3		
Physical Education	1		
History 105-World Civilization I OR History 107-African-American History	3		
Foreign Language-___________	3*		
Mathematics 110	3		
English 201	3		
	16		

*Completion of the intermediate level is required. Students may gain credit by Advanced Placement or by examination.

Sophomore Year

1st Semester

Course	Credit	Date Completed	G
English 215-World Literature	3	________	__
Social Science	3	________	__
Humanities 201	3	________	__
Foreign Language	3	________	__
Health 200	2	________	__
Physical Education	1	________	__
Biology 101	3	________	__
	18	________	__

2nd Semester

Course	Credit	Date Completed	Grac
English 216-World Literature	3	________	__
Speech 103	3	________	__
Social Science	3	________	__
Science 102	3	________	__
Humanities 202	3	________	__
Foreign Language-________	3	________	__
	18	________	__

Junior Year

1st Semester

Course	Credit	Date Completed	Grade
English 203-English Literature	3	________	_____
English 320-Advanced Writing	3	________	_____
English 322-Shakespeare	3	________	_____
Elective	3	________	_____
English Elective	3**	________	_____
	15		

2nd Semester

Course	Credit	Date Completed	Grade
English 204-English Literature	3	________	_____
English 220-Writing Research Papers	3	________	_____
Elective	3	________	_____
Elective	3	________	_____
	12		

**Required English Electives (nine hours) are to be taken from English 300, 313, 314, 328, 329, 399, 409, 410, 501.

Senior Year

1st Semester

Course	Credit	Date Completed
English 311-American Literature	3	
English 420-Seminar	3	
English Elective	3**	
Elective	3	
	12	

2nd Semester

Course	Credit	Date Completed	Gr
English 312-American Literature	3		
English Elective	3**		
Elective	3		
Elective	3		
	12		

TOTAL HRS 121

**Required English Electives (nine hours) are to be taken from English 300, 313, 314, 328, 329, 399, 409, 410, 501.

COURSE SEQUENCE FOR ENGLISH EDUCATION: ENG. ARTS MIDDLE/SECONDARY

Effective Fall 1992-94

Freshman Year

1st Semester

Course	Credit	Date Completed	Grade
English 101-Written Communication	3	________	_____
English 210-Into. to Literature	3	________	_____
History 106-World Civil. II	3	________	_____
Foreign Language-__________	3	________	_____
Mathematics 109	3	________	_____
University 101	3	________	_____
	18		

2nd Semester

Course	Credit	Date Completed	Grade
English 102-Written Communication	3	________	_____
History 101-American History I	3	________	_____
Foreign Language-__________	3*	________	_____
Mathematics 110	3	________	_____
Biology 103	4	________	_____
	16		

SUMMER I

Course	Credit	Date Completed	Grade
English 201-Trad. Eng. Gram.	3	________	_____
History 102-American History II	3	________	_____
Political Science 305	3	________	_____
	9		

*Completion of the intermediate level is required. Students may gain credit by Advanced Placement or by examination.

Sophomore Year

1st Semester

Course	Credit	Date Completed	
English 215-World Literature	3		
Humanities 201-Humanities Seminar	3		
Speech 103-Oral Communication	3		
Foreign Language-____________	3		
Science 104-General Biology	4		
Health 200	2		
	18		

2nd Semester

Course	Credit	Date Completed	Gr
English 216-World Literature	3		
Humanities 202-Humanities Seminar	3		
Social Science	3		
Education 200-Education Foundations	3		
Education 200-LAB	1		
Physical Education 105	2		
Foreign Language-____________	3		
	18		

SUMMER II

English 311-Amer. Lit. I	3		
English Elective	3**		
	6		

**Required English Electives (three hours) are to be taken from English 303, 304, 313, 314.

Junior Year

1st Semester

Course	Credit	Date Completed
English 203-English Lit. I	3	
English 202-Struc. Trad. English	3	
English 320-Advanced Writing	3	
English 322-Shakespeare	3	
English 213-Adolescent Lit.	3	
	15	

2nd Semester

Course	Credit	Date Completed	G
English 204-English Literature II	3		
English 312-American Lit. II	3		
English 220-Writing Research Papers	3		
Education 208-Education Pschyology	3		
Education 208-LAB	1		
Education 302-Human Growth & Devel.	3		
Education 302-LAB	1		
	17		

BEST COPY AVAILABLE

Senior Year

1st Semester

Course	Credit	Date Completed
*Education 300-Curriculum in the Sec. School OR Education 318-Curriculum in the Middle School	3	
*Education 300-60 (LAB) OR 318-60	1	
Education 556-Methods & Materials of English Instruction	3	
Education 305-Measurements & Evaluation in Education	3	
Education 305-LAB	1	
English 420-Seminar	3	
	14	

2nd Semester

Course	Credit	Date Completed
**Education 420-Supervised Student Teaching OR Education 440	12	
Education 442-Seminar	1	
	13	

*EDU 300 - Secondary; EDU 318 - Middle

**EDU 420 - Middle; EDU 440 - Secondary

TOTAL HRS 14

COURSE SEQUENCE FOR TEACHER EDUCATION: ENG. ARTS/ELEM.

Effective Fall 1992-94

Freshman Year

1st Semester

Course	Credit	Date Completed	Grade
English 101-Written Communication	3		
English 210-Intro. to Literature	3		
Mathematics 109	3		
Foreign Language-__________	3		
History 106-World Civil. II	3		
University 101	3		
	18		

2nd Semester

Course	Credit	Date Completed	Grade
English 102-Written Communication	3		
Mathematics 110	3		
History 101-American History I	3		
Foreign Language-__________	3		
Biology 103	4		
	16		

SUMMER I

Course	Credit	Date Completed	Grade
English 201-Trad. English Gram.	3		
History 102-American History II	3		
Political Science 305	3		
	9		

Sophomore Year

1st Semester

Course	Credit	Date Completed	Grade
English 215-World Literature	3	________	____
Speech 103-Oral Communication	3	________	____
Geography 201	3	________	____
Humanities 201	3	________	____
Science 104	4	________	____
Foreign Language-____________	3	________	____
	19		

2nd Semester

Course	Credit	Date Completed	Grade
English 216-World Literature	3	________	____
Humanities 202	3	________	____
Education 200-Foundations of Education	3	________	____
Education 200-LAB	1	________	____
Foreign Language-____________	3	________	____
Health	2	________	____
Physical Education 105	2	________	____
	17		

SUMMER II

Course	Credit	Date Completed	Grade
English 209	3	________	____
English 311	3	________	____
English Elective	3**	________	____
	9		

**Required English Electives (three hours) are to be taken from English 303, 304, [illegible] 314.

Junior Year

1st Semester

Course	Credit	Date Completed	Grade
Education 208	4		
English 203-English Lit. I	3		
English 322-Shakespeare	3		
English 202-Struc. of the English	3		
English 320-Advanced Writing	3		
	16		

2nd Semester

Course	Credit	Date Completed	Grade
Education 309-Principles of Teaching the Young Child	3		
English 220-Writing Research	3		
English 204-English Lit. II	3		
English 312-American Lit. II	3		
Education 302-Human Growth & Develop.	3		
Education 302-LAB	1		
	16		

Senior Year

1st Semester

Course	Credit	Date Completed	Grade
English 420-English Seminar	3		
Education 310-Instruc. Strategies of K-4	3		
Education 315-Teaching Develop. Reading	3		
Education 305-Measurements & Eval. in Education	3		
Education 305-LAB	1		
	13		

2nd Semester

Course	Credit	Date Completed	Grade
Education 409-Directed Observation and Student Teaching	12		
Education 442-Seminar	1		
	13		

TOTAL HRS 146

APPENDIX G

Department of English 101-102 Syllabus

FRESHMAN COMPOSITION

ENGLISH 101-102
SYLLABUS

1868

HAMPTON UNIVERSITY
Hampton, Va.
23668

Department of
English

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HAMPTON UNIVERSITY
HAMPTON, VIRGINIA 23668

DEPARTMENT OF ENGLISH
(804) 727-5421

Dear Student:

You are a very special person about to embark upon a momentous journey in cognitive and social growth. We use the label "special" because you are fortunate to have the opportunity to pursue the kinds of dreams a college education affords. You are also special because you have selected a university where the members of the English department care deeply about fostering your growth and development in communication skills.

It is a result of our interest in your having a reasonably hazard-free experience in English 101-102 that we are providing for you this departmental syllabus. The purpose of the syllabus is to assist you in experiencing as much success in written communication as your ability, motivation, and circumstances will allow.

Although we members of the department who teach freshman composition do not presume that the English 101-102 syllabus will answer all questions you will have, we are confident that the departmental syllabus is a useful document. Read the syllabus carefully to be clear about objectives, expectations, and procedures. Read it carefully to let the members of the department know how we can make this English 101-102 syllabus a better document in meeting the needs of students enrolled in freshman composition.

May success be yours.

Sincerely,

The Department of English
Hampton University

HAMPTON INSTITUTE
THE UNDERGRADUATE COLLEGE • GRADUATE COLLEGE • COLLEGE OF CONTINUING EDUCATION

INTRODUCTION

Written Communication, a two-semester course popularly referred to as English 101 and English 102, develops fundamental writing skills essential to a successful academic career. In these courses you will, for example, be called upon to make choices about your subject, content, thesis, development, organization, diction, sentence patterns, grammar, punctuation and usage. While these kinds of choices are essential to your writing performance in English 101 and English 102, they are, as you will recognize, necessary to any writing performance across the curriculum whether the writing assignment is a case study, report, letter of application, essay examination, or a book review.

The English Department has always had the responsibility to instruct students on becoming mature writers. This responsibility, however, is a shared one. You will be expected to transfer writing skills learned in Written Communication to all other writings at Hampton University and to those beyond graduation day. Other faculty members at the university will also assist you in the development of your writing skills because a skill, if it is to improve, requires practice. At times the demands of writing for such varied audiences may be taxing. Such an experience will not be isolated or unique because (1) all writing assignments are not equal, (2) the difficulty of the subject can negatively influence the writing performance, (3) writing is a complex process, and (4) expectations vary from one classroom to another.

Writing is important. It will help you to learn -- to learn about yourself and others. Putting unpleasant ideas down on paper can be cathartic. Writing can help you to remember ideas as well as to assist in dealing with them. The writing done in Written Communication will help you become both a better reader and thinker, for reading, writing, and thinking are interrelated: the improvement of one has a good chance to improve the other two. In addition to these reasons cited describing the importance of English 101-102, these two courses support that part of the university's mission statement which reads as follows: "The institution attempts to provide the environment and structures most conducive to the intellectual, emotional, and aesthetic enlargement of the lives of its members.... The college enhances the student's ability to analyze, evaluate, and choose intelligently from a myriad of circumstances and ideas." In supporting these objectives of the mission statement, English 101 and English 102 simultaneously support these two objectives of general education -- to think critically and to communicate effectively.

To assist you in your efforts to communicate clearly, accurately, and persuasively, your classroom instructor will be an important component of the writing/learning process. In addition to your classroom and conference experiences, please take advantage of the resources offered in the departmental Writing Center. The Writing Center, located in 304 Armstrong Hall, has an excellent staff (faculty from the English department, a graduate assistant, and peer tutors) to help you gain insight about your writing performance and what you can do to improve it. The center offers the following: a quiet environment in which to write, convenient access to computers, handbooks, rhetorics, readers, periodicals and references.

GENERAL INFORMATION

ATTENDANCE

Your classroom instructor will determine the attendance policy for your section of English. Consult the student handbook for further information. In general, a significant correlation often exists between the quality of the writing performance and regular class attendance. Learning to write well involves more than passing in assignments. It also includes instruction and interaction within the classroom.

CREDITS

Both English 101 and English 102 are three (3) credit hours. A passing grade is "C" or above.

DEPARTMENTAL OFFICE

The office for the English Department is located in 217 Armstrong Hall. The telephone number is 727-5421.

EMERGENCIES

Notify your instructor of an emergency (or any other situation) that will require your being absent two or more consecutive sessions. If you are unable reach your instructor, leave a message in the departmental office.

FINAL EXAMINATIONS

Schedules for final examinations are determined by the Office of the Registrar. Your instructor will inform you of the date, time, and place. Please note that a final exam is approximately one hour and fifty minutes.

MANUSCRIPT FORM

Your instructor will share with you particular instructions about manuscript form. A detailed statement appears on page 13 of this syllabus.

PLAGIARISM

See statement on page 22.

PREREQUISITES

Passing English 101 with a grade of "C" is a prerequisite for English 102; passing English 102 with a grade of "C" is a prerequisite for advanced courses in the English Department.

RESERVE READINGS

If reserve readings are required, you will find the materials at the circulation desk in Huntington Memorial Library.

GOALS OF THE ENGLISH DEPARTMENT

- To offer a balanced curriculum designed to stimulate intellectual curiosity, to promote academic rigor and creativity in the pursuit of knowledge and to enhance personal growth;
- To assist students in developing appreciation of and competency in language and literature;
- To provide opportunity for independent study and scholarship;
- To provide a variety of teaching methodologies to meet the learning needs of a diverse student body living within a changing society;
- To provide a curriculum which assist students to succeed who enter the department with varying degrees of academic preparedness;
- To sponsor courses which give students the opportunity to discuss values and attitudes as an important component of intellectual growth, social awareness and moral responsibility;
- To offer courses which focus upon ethnic and cultural diversity;
- To inspire students to be useful citizens on campus and in the wider communities;
- To introduce students to intellectual thought ranging from ancient to contemporary themes;
- To offer a curriculum which will help students to prepare for careers successfully;
- To conduct on-going assessment of student, faculty and curriculum.

HAMPTON UNIVERSITY
HAMPTON, VIRGINIA

DEPARTMENT OF ENGLISH

ENGLISH 101: WRITTEN COMMUNICATION

SYLLABUS

English 101 is the first part of the two-semester course in Written Communication. The course focuses upon the modes of narration, classification, and evaluation, modes which will be developed primarily through the use of the expressive and expository aims.

Since English 101 is structured upon the theory that writing is a process, ideas about invention, planning, audience and revision will be discussed during the initial stages of classwork. The course will also destroy the following myths about writing: (1) good writers know exactly what they want to say before they write; (2) good writing is synonymous to knowing all the rules of grammar; (3) good writers work better alone; and (4) good writers can do different kinds of writing with equal facility and confidence. If English 101 accomplishes its goals for you, you will see writing as one way of creating meaning for yourself and others. In addition to developing your appreciation of the beauty and nuances of language, you will come to view language as a powerful tool to be communicated accurately and ethically.

COURSE OBJECTIVES:

1. Produce prose which focuses upon the writer, the audience and the subject.
2. Employ invention strategies, in and outside of the classroom, leading to a clear purpose.
3. Show sense of purpose through developing an effective thesis statement.
4. Develop the thesis with specific details, relevant examples, and appropriate selection of rhetorical strategies.
5. Maintain unity and coherence within and among paragraphs.
6. Use words appropriately in context.
7. Show growth in recognizing and using a variety of sentence patterns.
8. Demonstrate control of basic grammar, usage, punctuation, and mechanics through careful revising and editing.

REQUIRED TEXTS:

A Collegiate Dictionary (*The American Heritage Dictionary of The English Language* preferred).

Department of English. *Freshman Composition English 101-102: A Syllabus*. Hampton: Hampton University, 1991.

Leggett, Glenn, et.al. *Prentice Hall Handbook for Writers*, 11th ed. Englewood Cliffs: Prentice Hall, 1988.

Skwire, David, Frances Chitwood Beam and Harvey S. Wiener. *Student's Book of College English*. 5th ed. New York: Macmillian, 1990.

ENGLISH 101: WRITTEN COMMUNICATION

COURSE OUTLINE

I. ASSESSING THE WRITING PERFORMANCE

- A. Writing the diagnostic theme
- B. Understanding what makes writing good

II. BECOMING ORIENTED TO ENGLISH 101

- A. Reviewing departmental syllabus
- B. Reviewing classroom syllabus
  - 1. Understanding the writing process
  - 2. Discussing classroom procedures (terminology, logistics, requirements, etc.)

III. MAKING CHOICES FOR THE ESSAY

- A. Selecting a subject
- B. Choosing a strategy for the discovery of ideas
  - 1. Using informal strategies (brainstorming, freewriting, looping, meditating, etc.)
  - 2. Using formal strategies (journalistic formula, Kenneth Burke's pentad, Aristotle's topics/places, Larson's topic questions, etc.)
- C. Formulating a thesis
- D. Deciding upon purpose and situation
  - 1. Choosing an aim
    - a. Writing with the expressive aim
    - b. Writing with the expository aim
    - c. Writing with the persuasive aim
    - d. Writing with the literary aim
  - 2. Choosing an audience
    - a. Developing the essay
    - b. Writing for voice and tone
      - 1. Making word choices
      - 2. Using a variety of sentence patterns
      - 3. Choosing the appropriate level of usage
      - 4. Developing a point of view
- E. Choosing an organizational pattern
  - 1. Deciding upon a rhetorical mode* (narration, evaluation, classification)
  - 2. Deciding upon an organizational plan (formal outlines or more informal methods)
  - 3. Developing paragraphs

*Order of development at discretion of instructor

IV. REVISING AND EDITING

A. Distinguishing between revising and editing

B. Developing skills to evaluate writing
  1. Using conventions effectively
  2. Developing an awareness of style
  3. Evaluating the writing of others
    a. Discussing student and professional models
    b. Critiquing for self-assessment

HAMPTON UNIVERSITY
HAMPTON, VIRGINIA

DEPARTMENT OF ENGLISH

ENGLISH 102: WRITTEN COMMUNICATION

SYLLABUS

As a second part of the written communication course sequence, English 102 continues the process begun in English 101: to improve your rhetorical skills in writing clear, purposeful, and effective prose. You will be required to retain your knowledge of the rhetorical skills and principles that you were taught in English 101, and you will be required to apply those skills and principles to your essays and documented paper in English 102.

During the semester you should work diligently to refine your personal writing style. Through studying and applying effective stylistic techniques, and by making thorough revisions of your papers, you will make significant improvements in your writing. As you learn to analyze and evaluate the prose of professional writers and of other students, you should also learn to perceive the strengths and weaknesses in your own writing. Developing a critical approach, you can build upon your strengths and eliminate your weaknesses. In short, by closely analyzing and critically evaluating writing, you will become a more proficient and effective writer.

COURSE OBJECTIVES:

1. Excercise analytical and critical thinking, reading and writing skills.
2. Illustrate ability to use the full range of rhetorical strategies.
3. Demonstrate continued development in style, i.e., varied sentences patterns, diction, grammar, and usage.
4. Apply reading and analytical skills to literary work.
5. Conduct research and use and document sources properly.
6. Evaluate his or her writing as well as the writing of others.

REQUIRED TEXTS:

A Collegiate Dictionary (*The American Heritage Dictionary of The English Language* preferred).

Department of English. *Freshman Composition English 101-102: A Syllabus*. Hampton, VA: Hampton University, 1991.

Leggett, Glenn, et.al. *Prentice Hall Handbook for Writers*, 11th ed. Englewood Cliffs, NJ: Prentice Hall, 1990.

Skwire, David, Frances Chitwood Beam and Harvey S. Wiener, *Student's Book of College English*. 5th ed. New York: MacMillian, 1990.

ENGLISH 102: WRITTEN COMMUNICATION

COURSE OUTLINE

I. ORGANIZING AND WRITING THE CAUSAL ANALYSIS PAPER

A. Exploring topics that are appropriate for causal analysis
B. Writing a concise thesis sentence on your topic
C. Outlining your topic to achieve unity and coherence
D. Developing your topic with specific details and appropriate examples
E. Drafting, revising, and refining your essay

II. PLANNING AND WRITING AN ARGUMENTATIVE PAPER

A. Choosing a topic that is appropriate for argumentation
B. Writing a thesis statement that is precise and manageable
C. Constructing an outline to achieve unity and coherence
D. Supporting your argument with specific details and appropriate examples
E. Anticipating opposing viewpoints in your argument
F. Refining your organization and style through careful revision

III. ORGANIZING, DEVELOPING, AND REFINING A LITERARY ANALYSIS PAPER

A. Reading and interpreting the literary work thoroughly
B. Focusing on a particular literary element (e.g. setting, character, theme, style, tone, structure, or point of view) for your analysis paper
C. Writing a concise thesis sentence to give your paper a definite focus
D. Outling and using appropriate transitions to achieve unity and coherence in your paper
E. Developing your paper with specific details and appropriate examples
F. Drafting, revising, and refining your analysis paper

IV. PLANNING, DRAFTING, AND REFINING THE RESEARCH PAPER

A. Understanding the purpose of the research paper
B. Finding an appropriate topic that is researchable
C. Learning about and using the resources of a college library
D. Developing a tentative thesis sentence and outline for your research paper

E. Documenting primary and secondary sources accurately and completely
F. Analyzing and synthesizing source material thoroughly
G. Drafting the introduction, body, and conclusion of your research paper
H. Preparing the final draft of your research paper

ENGLISH 101-102: WRITTEN COMMUNICATION

COURSE REQUIREMENTS AND PROCEDURES

1. You are required to write at least five (5) themes in English 101, with two of them to be written within the classroom. In English 102, you will be required to write at least two (2) out-of-class themes and one (1) in-class theme as well as a documented paper with a minimum of seven (7) pages.

2. Most of your final grade will be based upon your papers, which will be evaluated on the basis of clarity and focus, organization and development, sentence patterns and diction, and conventions, mechanics, and manuscript form (refer to the essay rating scale on page 14).

3. While a paper relatively free of errors in conventions and syntax does not guarantee a passing paper, a paper with a significant number of problems with conventions and syntax almost assures a failing grade (non-agreement of subject and verb, non-agreement of pronoun and antecedent, faulty pronoun reference, improper verb forms and tense, run-on/ fuses sentences, comma splices, fragments, lack of sentence sense, flagrant spelling and punctuation errors). If your paper consistently reveals such weaknesses, you will be required to attend the Writing Center and complete successfully a prescribed program of study. Failure to eliminate serious problems with syntax and conventions will result in your failing the course.

4. The essay(s) written in class will not be revised. Essays written out of class, however, will go through a specific process of planning, writing and revising. You must present for peer and/or teacher evaluation the first version of your essay which you will have already taken through a number of rough drafts. After taking note of suggestions to revise resulting from teacher/peer comments, self-assessment, or class activity, you will then submit a final version of your paper which will receive a letter grade. When submitting the final version of your paper, you must present all draft copies. All papers will be kept on file in your instructor's office for one semester .

5. During the semester you must schedule at least one (1) conference with your instructor, who will assess your overall performance. You may, of course, schedule additional conferences as needed. (Your instructor has included information about office hours on the course outline.)

6. You are expected to do all assigned work satisfactorily and on time. Late work will be accepted only if you have made prior arrangements or if you have an official excuse.

7. Your instructor will enforce the regulations regarding attendance. Even if you do not exceed your limit in class cuts, remember that your irregular class attendance results in inferior work and can, consequently, lower your grade, even to failure. For additional information regarding class attendance, consult your student handbook *Living and Learning*.

8. The passing grade for both English 101 and 102 is 'C'. You may not proceed to English 102 until you have received a grade of 'C' or above in English 101. Furthermore, you may not consider yourself as having satisfied university requirements in written communications until you have earned a grade of 'C' or above in English 102.

9. Your final grade in English 101 is comprised of the following:

Themes	70%
Tests, Quizzes and other related class activities	15%
Final Examination (essay)	15%
	100%

10. Your final grade in English 102 is comprised of the following:

Themes	50%
Documented Paper	20%
Examinations, Quizzes and other related class activities	15%
*Final Examination	15%
	100%

*See description in the back of your syllabus.

NAME. ____________ COURSE. ____________ DATE: ________

ESSAY RATING SCALE

	ORGANIZATION DEVELOPMENT (40%)	DICTION & STYLE (10%)	MECHANICS & MANUSCRIPT (10%)
1	No thesis statement; lack of unity & coherence; inadequate development (generalizations or inappropriate examples); no logical conclusion	Inappropriate vocabulary for collegiate audience; constant use of trite expressions & wordiness; lack of transitions; not sentence variety	Excessive violations of spelling, punctuation & capitalization rules; nonconformity to standard manuscript form
2	Vague thesis; marginal unity, coherence or development; inadequate conclusion	Ineffective vocabulary collegiate audience; frequent use of trite expressions & wordiness; weak transitions; limited sentence variety	Frequent spelling, punctuation & capitalization violations; marginal conformity to standard manuscript form
3	Adequate statement of thesis; adequate unity & coherence; acceptable development by details & examples; sense of closure	Adequate vocabulary for collegiate audience; appropriate use of words in context with occasional use of trite expressions & wordiness; adequate transitions & some sentence variety	Adequate adherence to rules of spelling, punctuation & capitalization & to the conventions good manuscript form
4	Clear statement of thesis; arrangement of sentences & paragraphs for emphasis, unity & coherence; above-average development by concrete details & appropriate examples; logical conclusion	Appropriate, vocabulary for collegiate audience; appropriate use of words in context; idiomatic & economic expressions; effective transitions & good sentence variety	Consistent conformity to rules of spelling, puncuations, capitalization & manuscript form
5	Clear, concise statement of thesis; careful arrangements of sentences & paragraphs for emphasis, unity & coherence; exceptionally clear development by concrete details & appropriate examples; strong logical conclusion	Polished vocabulary for collegiate audience; exact use of words in context; fresh, precise idiomatic & economical expressions; skillful use of transitions & sentence variety	Metriculous conformity to rules of spelling, punctuation, capitalization & manuscript form

ESSAY RATING SCALE (CONT'D)

GRAMMAR AND USAGE (40%)

1 Excessive structural errors including fragments, fused sentences comma splices & incorrect verb & verbal form and pronoun case; disagreement of subject/verb & pronoun/antecedent; lack of consistency in tense, person, number or voice

2 Frequent structural errors such as fragments, fused sentences, comma splices & incorrect verb & verbal form and pronoun case; disagreement of subject/verb & pronoun/ antecedent; frequent shifts of tense, person or number

3 Occasional structural errors such as fragments, fused sentences, comma splices & incorrect verb & verbal form & pronoun cases; disagreement of subject/verb & pronoun/antecedent; occasional shifts in tense, person, number or voice

4 Sound control of sentence structure & generally free from fragments, fused sentences, comma splices & incorrect verb & verbal form & pronoun case; disagreement of subject/verb & pronoun/antecedent; control of point of view. . .tense, person, number or voice

5 Exceptional control of sentence structure; virtually free of grammatical and mechanical errors; skillful control of point of view. . .tense, person, number or voice

1= POOR 2= BELOW AVERAGE 3= AVERAGE 4= GOOD 5= EXCELLENT

COMMENTS: ____________________

MANUSCRIPT FORM FOR ESSAY PAPERS

Initial reactions are often based on appearance, a truism that applies to papers as well as to people. A neat, legible paper, free from smudges and excessive, messy corrections, conveys the impression that you not only took pride in your work but respected your audience as well. In practical terms, a clean paper that adheres to the standards of manuscript form is likely to receive a higher grade than one that challenges its reader to decode the scribbling, to make sense of the capricious punctuation, or to read past coffee stains. Do not turn in a paper that looks like a rough draft. Turn in papers that reflect the care and pride you possess as an individual; turn in papers that represent your best effort and show your instructor that you have a regard for the subject matter. The more you practice writing professional-looking papers now, the easier it will be to write them when you have to produce work that, both for content and appearance, lives up to the expectations of the public.

PAPER

Use regular-sized, white paper, 8½ x 11 inches. Do not use ragged-edged paper torn from a spiral notebook. Do not use yellow, legal-sized paper. Do not use onionskin or eraseable bond paper. Write on one side of the paper only.

INK

Write in blue or black ink. Do not use red ink, and do not use pencil, except for writing rough drafts.

IDENTIFICATION

Be sure to put your name and other appropriate information, such as course number and section and date, on your paper. Requirements for this will usually vary with the instructor. Some instructors may ask you to fold your papers vertically and endorse the outside, crease on the left.

TYPING

If you type your paper, use standard white paper of bond quality, not onionskin or lined paper. Use standard margins. Make sure that the ribbon has sufficient ink and that the keys are clean. Double space between each line. The only exception to this rule is the business letter, which is single-spaced. Proofread your paper and retype it if necessary to eliminate all typographical errors even if you hire someone else to do the typing. USE EITHER A PICA OR ELITE TYPEFACE.

Your instructor will spend time and care reading and evaluating your paper. Pay attention to his/her comments in the margin or at the conclusion of the paper. Do not simply look at the grade and then file the assignment, forgetting about it. Use it as a learning experience. Learn the meanings of the correction symbols used by your instructor. They will probably be listed in your handbook.

LEGIBILITY

Take time to write clearly. No reader wants to struggle to decipher sloppy handwriting. Do not develop an affected or strange penmanship full of ornate but confusing flourishes. Dot the letter _i_. Do not draw a circle above it. Cross each _t_. Do not use capital letters where small letters are proper.

CORRECTIONS

Ideally, the final, polished draft of your paper should contain no errors or corrections. However, if you need to make corrections, use the following procedures:

A. Use a caret ( ) to add words that were omitted.

B. Cross out words with a single straight line. Do not ink them out with heavy lines.

C. Check your handbook for additional correction symbols.

If you make more than three corrections per page, no matter how cleanly you make them, rewrite the page.

COPIES

Turn in the originial of your paper. Do not turn in a xeroxed copy. Be sure to make a copy or keep a draft to ensure against loss.

TITLE

Center the title on the first line. Capitalize the first and last words in the title and all others except articles, short conjunctions, and short prepositions. A period should not be placed after the title, but question marks nd exclamation points may be used if appropriate. Do not underline your own title or put quotation marks around it unless it already contains a title: Fate in The Return of the Native, or James Joyce's "Counterparts" and the Paganistic Tradition. Do not use an inane title such as Process Analysis Paper. Try to write a short interesting title: Handicapped Swimmers, not a Methodological Approach to the Instruction of Swimming Techniques to Physically Handicapped Youngsters in the Pertersburg, Virginia Area, 1974-1976. If you write a separate title page, do not repeat the title at the top of the first page; nobody will forget it turning the page over. Do not decorate the title page.

MARGINS

Use standard margins. They are ususally ruled off on lined paper. If they are not, leave about an inch all around. Leave two lines blank at the bottom of each page. Do not try to crowd words at the end of a line; do not try to make a paper longer by using wide margins.

INDENTATION

Indent the first line of each paragraph about an inch or about five spaces if you are typing. Make the indentations for paragraphs equal in length. Do not indent the first line of each page unless a paragraph begins there. Do not skip a line between paragraphs. Indent block quotations ten (10) spaces from the left-hand margin.

REFERENCE

Check your handbook for the proper form of documentation: footnotes and bibliographical citations. Proper form in such matters is not only common courtesy, but it is necessary for scholarship. Check your handbook, too, if you are in doubt about certain marks of punctuation such as colons and quotation marks or if you are confused about when to use capital letters to whether to write out numbers.

USING A COMPUTER OR WORD PROCESSOR

Do not right-justify your text. Always use a dark ribbon when using a dot-matrix printer. Keep your titles and text the same uniform size throughout the paper. Use a 10 or 12 point typeface that is compatible to pica or elite typeface. Avoid using a boldface type to emphasize words or phrases.

SAMPLE TITLE PAGE

Eliminate the Health Education Requirement

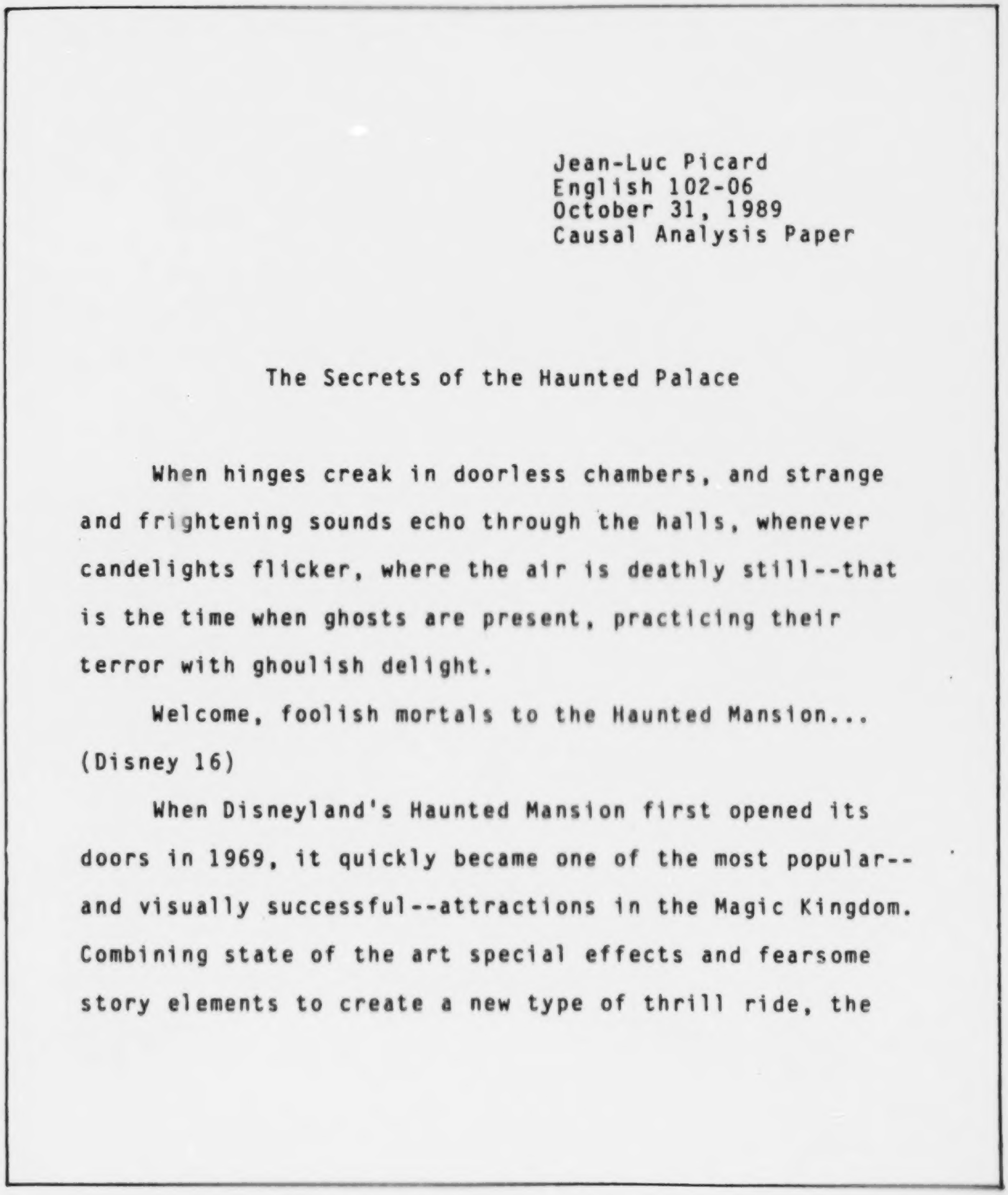
Charity Walker
English 102-07
February 9, 1989
Argumentative Essay

-place title about 1/3 of the way down the page

-center title

-use proper capitalization

SAMPLE ESSAY WITHOUT TITLE PAGE



Jean-Luc Picard
English 102-06
October 31, 1989
Causal Analysis Paper

The Secrets of the Haunted Palace

When hinges creak in doorless chambers, and strange and frightening sounds echo through the halls, whenever candelights flicker, where the air is deathly still--that is the time when ghosts are present, practicing their terror with ghoulish delight.

Welcome, foolish mortals to the Haunted Mansion... (Disney 16)

When Disneyland's Haunted Mansion first opened its doors in 1969, it quickly became one of the most popular--and visually successful--attractions in the Magic Kingdom. Combining state of the art special effects and fearsome story elements to create a new type of thrill ride, the

Haunted Masion was the perfect synthesis of Disney art and Disney thechnology, at once more technically advanced and more imaginative than any other amusement park funhouse.

Walt Disney must have been thinking about a haunted house attraction for Disneyland when the park was still in the planning stages in the early 1950s. Xavier Atencio, the scripter for the Haunted Mansion, was a cartoonist at Disney Studios at the time, and he remembers that "It was Walt's idea. I think Walt always wanted to have that attraction in there."

A Disney veteran of 46 years, Atencio started in 1938 as an in-betweener in Disney's animation department. He was promoted to assistant animator while working on the Rites of Spring sequence in Fantasia, where he worked with the late animator Woolie Reitherman, but his first screen credit was for the 1953 "Toot, Whistle, Plank and Boom." Atencio had just completed work on an Academy Award nominated short subject, "A Symposium on Popular Songs."

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PLAGIARISM*

"Plagiarism (from a Latin word for "kidnapper") is the presentatiion of someone else's ideas or words as your own. You plagiarize deliberately if you copy a sentence from a book and pass it off as your writing; if you summarize or paraphrase someone else's ideas without acknowledging your debt; or if you buy a term paper to hand in as your own. You plagarize accidentally if you carelessly forget quotation marks around another writer's words or mistakenly omit a source citation for another's idea because you are unaware of the need to acknowledge the idea. Whether deliberate or accidental, plagiarism is a serious and often punishable offense."

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*H. Ramsey Fowler, The Little, Brown Handbook, 3rd ed. (Boston: Little, Brown and Co., 1986), p. 570.

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PLAGIARISM

As a student at Hampton University, you are responsible for your academic honesty. The Student Handbook states that a student who plagiarizes "a paper which forms a part of his course shall receive an 'E' in the course." To plagiarize a paper occurs when a person tries to pass off the work of another as his or her own. Whether intentional or unintentional, plagiarism is the failure to give proper credit or acknowledgement due to another. Because the English Department values intellectual honesty, you are to document properly, and keep in mind the severity of the penalty for academic dishonesty.

Actually you stand to gain little from plagiarizing. Plagiarism does not contribute to your personal development. And your instructors are more interested in papers revealing your honest engagement with a project than they are in papers developed from a deceptive effort. Besides, you will learn more by doing your own work and by documenting properly. Do not allow yourself to become intimidated by an assignment to the degree that you accept the risk of failure.

The definition of plagiarism above ought to be clear; in fact, however, it often is not, especially for students who have had little practice in doing research. The examples below illustrate the ground rules for acknowledging sources and showing how to use the words and ideas of other people without plagiarizing. Suppose the following passage were your source:

> We talk about the tensions of industrial society. No doubt industrial society generates awful tensions. No doubt the ever quickening pace of social change depletes and destroys the institutions which make for social stability. But this does not explain why Americans shoot and kill so many more Americans than Englishmen kill Englishmen or Japanese kill Japanese. England, Japan and West Germany are, next to the United States, the most heavily industrialized countries in the world. Together they have a population of 214 million people. Among these 214 million, there are 135 gun murders a year. Among the 200 million people of the United States there are 6,500 gun murders a year--about forty-eight times as many. Philadelphia alone has about the same number of criminal homicides as England, Scotland and Wales combined--as many in a city of two million (and a city of brotherly love, at that) as in a nation of 45 million.*

*Arthur Schlesinger, "Shooting: The American Dream" in a New Generation of Essays, ed. by James M. Salem (Dubuque, Iowa: Wm. C. Brown Company, 1972), p. 105.

Of course, if you used this paragraph, in whole or in part, you would have to indicated the words were Schlesinger's by surrounding them with quote marks and by writing a footnote. When the writer uses some of his own words, however, questions begin to occur. Read the following example:

OBVIOUS PLAGIARISM

> Americans are more violent than other industrial men such as the Japanese. In other industrial countries, there are 135 murders a year, but among the 200 million people of the United States there are 6,500 a year, and Philadelphia has about the same number of criminal homicides as England, Scotland and Wales combined.

The writer has authored the first sentence, but the remainder of the paragraph belongs mostly to Schlesinger. The writer must put Schlesinger's words in quote marks, indicate by ellipses (. . .) that he has omitted some of Schlesinger's words, and also write a footnote identifying the book it came from. That would avoid plagiarism. Even so, such a piece hardly does justice to the original, the writer having chopped it up as an awkward butcher might hack up a side of beef. A person doing research should try to be as faithful to the spirit and intent of the original as he can possibly be. Look at the correct example below:

> We often try to blame America's love of violence on its social instability, the outgrowth of our industrialized economy. But, as Arthur Schlesinger points out, ". . . Americans shoot and kill . . . more Americans than Englishmen kill Englishmen or Japanese kill Japanese." The United States has 6,500 murders by gun every year, almost fifty times as many as England, Japan and West Germany put together. "Philadelphia alone," Schlesinger continues, "has the same number of criminal homicides as England, Scotland and Wales combined--as many in a city of two million . . . as in a nation of 45 million."

In this paragraph the writer has properly quoted the important materials and summarized the rest, without distorting Schlesinger's idea.

PATCHWORK PLAGIARISM

Sometimes a writer will author most of the words himself, as in the example below:

> The tensions of an industrial society such as ours do not account for the high murder rate in the United States. We kill more of ourselves than Englishmen kill Englishmen or Japanese kill Japanese.

> Why in Philadelphia alone there are as many gun murders as in Wales, Scotland and England combined, and in the United States as a whole there are forty-eight times as many criminal homicides as in England, Japan and West Germany--the other highly industrialized nations--put together.

This is a patchwork combination of Schlesinger's words and the writer's phrases from the original stitched together in a jumbled order. As such, it is plagiarized. Again, Schlesinger's words must be quoted and the source must be footnoted. Such names as England and Japan need not be quoted (unless they form part of another's sentence or phrase) because they are the generally accepted labels for the countries that we all use, not just Schlesinger's; and they exist therefore, in the common domain. Other widely known facts such as the date of the Declaration of Independence or the mathematical equivalent of pi need not be footnoted either.

THE SCINTILLATING TERM

Sometimes a writer will paraphrase an author almost completely, except for a particularly brillant or scintillating term or phrase that seems so perfect he feels he cannot top it. Consider:

> The high number of gun murders in the United States each year cannot be accounted for by blaming our rapidly changing and unstable INDUSTRIALIZED SOCIETY. Other industrialized countries have only about one-fiftieth as many criminal homicides. Americans kill about 6,500 fellow Americans every year, many more than Englishmen kill Englishmen or Japanese kill Japanese, even though they too live in industrialized societies.

Evidently the writer felt that he could not put Schlesinger's phrases (underlined) into his own words. Few phrases ever become immortal because they are so well-said, and the writer should not feel intimidated by his source and regard the words as inviolable. With a little thought a writer can find his own words, and they will probably communicate as well as the original. If that does not seem possible, or if the original contains the perfect phrase that expresses that idea so well that it would be fruitless to try to paraphrase, then the writer might use the words, surrounding them by quote marks, of course.

THE PARAPHRASE

When a writer paraphrases, he puts the author's ideas into his own words. The following paragraph illustrates an adequate paraphrase that neither damages the original nor plagiarizes:

> We often try to blame America's love of violence on its social instability, the outgrowth of our industrial economy. But, as Schlesinger points out, other industrialized countries such as England, Japan and West Germany with a combined population slightly larger than ours have approximately one-fiftieth as many murders by gun each year, Schlesinger continues, while the United States has between six and seven thousand. Indeed, as many murders occur in Philadelphia as in England, Scotland and Wales put together.

The words are all the writer's own. Now the writer is still obligated to give Schlesinger credit for the ideas either with a footnote or by incorporating the information into the text of his paper. If he does not give credit for the ideas, he will have plagiarized just as surely as if he had copied word for word.

If you are still unsure about a particular point, confer with your instructor; but as a general rule of thumb, remember that it is best to document if the case seems questionable. At worst, an excess of documentation is a bit tedious; at best, too little documentation is plagiarism.

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SAMPLE THEMES

The following themes are being presented for you to read, analyze, and, if your instructor chooses to do so, to discuss in class. Use the essay rating scale to help you determine the strengths and areas of improvement for each presentation. Whether the papers are discussed by all members of the class, in a peer group, or with a friend, you should find theme evaluations as one means to help you become more aware of the writing process and how you may improve your own writing.

NARRATIVE/CAUSE AND EFFECT

Pigtails
(English 101)

I wore my hair in pigtails for seven years and hated every minute of it. When my mother combed my hair, she would pull it back so tight, that my eyes would slant. I would squirm and wiggle from the pain until she would say, "Be still" and hit me on the head with the hard end of the brush. I was forced to endure this torture daily; there was no escape. I attempted to style my own hair a few times, but it did not work out. I even asked my mother if I could get a hair cut, but she said no. She thought I was fortunate to have such long, curly hair. I remember thinking to myself "Fortunate?" Fortunate enough to get beaten with a hairbrush everyday. I liked my brother's hair much better than mine, but getting it cut that short was out of the question. My mother would absolutely not go for that. She thought I acted too much like a boy as it was and getting my hair cut would only add to the problem.

I knew she was right. I was an extreme tomboy, forever trying to run the streets and be just like my big brother. He and his friends would always tease me about being a girl. Sometimes when they needed an extra person, they would let me play. But most of the time I was excluded. I would sit on the curb and watch them while wishing I could join in. "Ah go play with your dollies like the other girls!" they would tease. I guess that was the reason I never really played with dolls much. According to them it was stupid girl stuff.

I wanted to be accepted so I tried to do the things that they thought were cool. Unfortunately, my futile attempts were met with more jokes and harassment. One time they teased me so much that I ran home and cried for at least an hour. I thought to myself, "Why did I

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WRITING ASSESSMENT MODEL

WRITING PLACEMENT PROCEDURE

Rather than relying on a single essay as the determining factor for course placement, the English department uses a multiple indices placement plan. First, students are conditionally placed in English 100 (Development Writing), 101 (regular sections), or ENG 102 (honors) on the basis of the following criteria: (1) High School GPA, (2) Verbal Scores on the SAT, and (3) the score on the placement TSWE (Test of Standard Written English). The second phase of placement is the assessment of a diagnostic essay required of all writing students and evaluated by the course instructor. In addition to using the essay for diagnostic purposes, the course instructor through his or her review will determine if the conditional placement is appropriate. In instances where writing samples clearly reflect that a student has been placed above or below his or her performance level, the instructor will request that the paper in question be read by another instructor. In the event of a discrepancy, the paper will be read by the department chair to ensure that the course instructor's assessment is correct. IF ADJUSTMENTS ARE DEEMED APPROPRIATE, STUDENTS WILL BE NOTIFIED THAT THEY WILL BE DROPPED AUTOMATICALLY FROM THE COURSE THEY ARE IN AND WILL BE RECOMMENDED TO TAKE ANOTHER.

PROGRAM EVALUATION

To ensure that our writing program continually meets the needs of the students, the Department of English has developed a writing assessment model which will provide a basis for measuring the performance of students, individually and as a group, from the time they arrive as freshmen until they complete the English 100, 101-102 sequence. The model consists of pre- and post-examinations.

The pretest (a writing sample) is administered to all English 100 and 101 students during the first few weeks of class. (English 100 students will not be required to take another pretest in English 101.) All English 102 students are required to take a posttest (another writing sample) toward the end of the semester in which they are enrolled in the course. The essays will be scored holistically by English department faculty, using the NTE score guide. Students' writing performance on pre and post examinations will then be compared.

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ESSAY SCORING GUIDE*

Readers will evaluate essays based on the following scoring guide. Scores will range from a high score of 6 to a low score of 1.

6 A 6 essay, written in response to the assignment, exhibits a high degree of competence, but may have a few minor errors.

- -Clear concise thesis
- -Meticulous arrangement of sentences and paragraphs for emphasis, unity and coherence
- -Exceptional organization and development
- -Syntactic variety
- -Polished vocabulary which is fresh and precise
- -Skillful control of point of view--tense, person, number or voice
- -Virtually free of grammatical and mechanical errors

5 A 5 essay, written in response to the assignment, exhibits an above average competence, but may have some minor errors.

- -Clear thesis
- -Careful arrangement of sentences and paragraphs for emphasis, unity and coherence
- -Above-average organization and development
- -Some syntactic variety
- -Appropriate vocabulary
- -Control of point of view--tense, person, number or voice
- -Generally free of grammatical and mechanical errors

4 A 4 essay, written in response to the assignment, exhibits competence.

- -Adequate thesis
- -Acceptable organization and development

-Adequate arrangement of sentences and paragraphs for unity and coherence.

-Adequate vocabulary with only occasional use of slang or trite expressions

-May contain occasional errors in grammar and mechanics, but no consistent pattern

3 A 3 essay, written in response to the assignment, exhibits near competence, but contains a few serious errors.

-Vague thesis

-Inadequate organization or development

-Ineffective vocabulary, with frequent use of trite expressions and wordiness

-Contains a pattern or accumulation of grammatical and mechanical errors

2 A 2 essay exhibits questionable competence and contains many serious errors.

-Vague thesis, if any

-Poor organization and development

-Inappropriate vocabulary, with constant use of trite expressions and wordiness

-Contains serious grammatical and mechanical errors

1 A 1 essay reflects fundamental deficiencies in writing skills.

An essay in this category contains serious and persistent errors, is incoherent, or is undeveloped.

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*The design of this guide was adapted from the 1987 NTE/PPST Assessment Guide by the Educational Testing Service.